



## THE BUSINESS SIDE OF ARCHITECTURE.

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**I**T is with great satisfaction that I find myself among members of my old profession. I well recollect my pupilage with the late Mr. Ewan Christian, and all the pleasant associations of those days are not easily forgotten.

In approaching the subject of this Paper, I am encouraged to say exactly what I think because I feel sure that the members of the Institute will take any suggestions I may make in good part. At the same time I have considerable hesitation in reading a Paper which may appear like criticism of the business qualifications of architects. Having, however, once been in practice as an architect myself, and having for twenty-five years acted as counsel in building and engineering cases, I am able to speak from two standpoints, and I can even speak from a third, for as building owner I have had occasion more than once to employ architects to build for me. From these standpoints I hope I may be permitted to bring to the notice of this Institute some matters which appear to me to require the careful attention of architects in general.

If I deal with the education of young architects I shall speak with less fear than I otherwise should do. Of late years the practice of taking pupils who have not had some previous training has, I am informed, more or less ceased, and pupils are required to go through a definite course of study in a school before they are admitted to an office as pupils. In many cases, I believe, pupilage has ceased altogether, the student going straight from his studies in the school into an architect's office as improver. In this position the architect who engages the improver does not owe the same duties to him as he would to a pupil. In fact, I doubt whether in most cases he is under any obligation to instruct the improver at all. It becomes merely a question of payment of the improver for services rendered, and the improver is permitted to pick up what information he can.

In this substituted practice it is obviously essential that as far as possible the training which the young architect would have had in an office should be taught in the school, and, besides this, that he should in some way have an opportunity of acquiring a knowledge of the general duties and practice of an architect which were open to him in the case of pupilage.

With a view to systematise and improve the education of young architects, a Board of Architectural Education was in 1904 constituted and empowered to draw up a scheme of architectural education. The Board consisted of members of the Royal Institute of British Architects and representatives of educational bodies, and in the result a scheme was drawn up by the Board and approved by the Council of this Institute.

The scope of the work of the Board, as the title would indicate, was to draw up a scheme of education in architecture, and the scheme was drawn up with that object. The Board expressly said that the course given in the schools should be limited to a thorough training in the groundwork of architecture; but they also said that a student should, besides attending an architectural course of two years in a school, follow this up by two years as pupil, improver, or assistant in an architect's office with supervision by the Board.

They recommended five subjects for the school:—(1) Building materials; (2) Construction; (3) Drawing; (4) Architectural form; and (5) Ancient architecture. Simultaneously with the course in the school, training in the workshop or laboratory was considered essential, with visits to buildings in course of erection. This course would undoubtedly, under efficient teaching, afford a young architect opportunities of learning the elements of drawing, the styles of architecture, the nature and properties of building materials and construction, and possibly better than he could have acquired the same knowledge as a pupil in an architect's office; but unless this training is supplemented by more practical training, as, for example, in planning, preparation of specifications, measuring and estimating, and unless it is followed by the pupilage recommended by the Board, or by some position in an office in which there is an obligation on the part of the architect to instruct him in the practical part of his profession, it seems obvious that the training would be very incomplete. I think perhaps it would be more correct to say that practical work should be supplemented by training in art and architecture. It must not be forgotten that as a pupil the student was in an atmosphere of practical work, and that his studies in architectural design were all made from the standpoint of practical work.

With the present system the pupil, if he started in practice, would have no business training in the matters to which I have referred, besides being entirely without experience in the performance of those many duties devolving upon a professional man, and especially those duties cast upon him under an ordinary building contract.

The Architectural Association have founded a School of Architecture, and I see from a statement in the prospectus, if I may so call it, that they say they agree in almost every particular with the recommendations of the Board. Looking at that course, there is everything suggested to give a student knowledge of architecture, of art, and even science, but nothing to fit him to put into practice that knowledge or to bring it on to a business footing, except some lectures in the last year.

The whole scheme, to my mind, is conceived with the idea that the architect must study architecture as an art, and that to be an artist in architecture it is necessary that he should be familiar with the materials with which he has to deal, in the same way as a painter must have knowledge of pigments; and following on the same lines, it follows that an architect must know about construction, otherwise the building he designed might tumble down; but anything in the shape of instruction as to the cost of building, or the relation of design to cost, or the application of art to practical work in everyday life, is missing; while the fact that a great number of young architects do not require high training in the art of architecture to make them useful members of their profession is left out of consideration. It must not be forgotten that in the days of pupilage a pupil could choose the kind of practice he wished to follow, and he could become a pupil of an ecclesiastical architect, or an architect whose work consisted of private houses, or warehouses, or any other class of buildings; but now, whether the student likes it or not, he must prepare to be an art architect and give up all other training for that one object.

The lectures at the evening classes, which continue over four years, do, however, but only in the fourth year, deal with some business matters. Then there is apparently one lecture for each subject.

There are ten lectures, and the subjects are, in short :—

1. The position, duties, and liabilities of client, architect, and builder.
2. The London Building Act 1894.
3. Dilapidations and light and air
4. Contracts and agreements.
5. Specifications.
6. Approximate estimation of cost,

and four lectures on measurement and quantities.

These subjects are only a small part of what I should describe as the necessary education of an architect in the school, apart altogether from anything he may learn as a pupil after his term in the school has expired ; but in these there is no teaching—in the proper sense of the term. For example, what can a student learn from one lecture on the London Building Act or from one lecture on any of the other subjects ?

The first and foremost essential of all teaching is thoroughness, and it is especially so with a person studying to be an architect—a profession in which knowledge of detail and great foresight is of the first importance. No doubt the building owner in general would much prefer that the design of the building should be artistic ; but that is not the first consideration. I should have thought that it was hardly necessary to call attention to the fact that proper planning and a complete and well-thought-out specification of the work to be done, as well as an accurate forecast of the cost, besides other matters of this kind, are of primary importance. I notice that instruction in planning is suggested by the Board of Architectural Education, but I do not find it anywhere in the syllabus of subjects for instruction in the School of the Architectural Association.

As an example of one kind of planning, and of the thoroughness with which it should be taught, take, for instance, house-planning. In such a course the young architect, I think, should be instructed in the objects of planning under various heads, such as the comfort and requirements of the occupants (under this head would come the size and position of windows, the position of fireplaces and doors, the aspect of the house, and a variety of similar subjects) ; then there is the economic working of the management. Under this head the particular duties of the servants of a house, where a staff of two or more servants is kept, up to ten or twelve, would require careful instruction, as well as the proper servants' offices for each of these necessary requirements. How can anyone plan servants' quarters unless the exact duties of each servant are known ? Servants, if they are to be retained in their service, must have comfortable and suitably planned quarters, both for their work and for times of rest.

I think it will be conceded that the first essential in house-planning is good arrangement, and the second is design. A skilled knowledge of all kinds of subjects go to make up the qualifications necessary to design a comfortable house. May I tell a true story which came to my knowledge ? A gentleman of comfortable means, living in a house rented at over £100 a year, in which there was a wine-cellar, required alterations made. The plans, prepared by an architect, did away with the wine-cellar and made no other provision for storage of wine. When questioned by the client, the architect said that persons who live in houses of that class do not drink wine. This was a little disconcerting to the client, who was fond of his bottle of port.

Another matter for instruction, it seems to me, would be to teach the student how to make a well-designed exterior for a properly planned building. Although he may have studied ancient architecture, modelling, materials, and construction, these acquirements must be applied to practical subjects. The result of art education has no doubt produced a race of young draughtsmen of great ability ; but there seems to be a striving after eccentric features in buildings, without much regard to the comfort of the occupants. One sees a house set on the top of a hill with bedroom windows the whole width of the room, and therefore so large that there is no

warmth, while the lower floor of living rooms have windows so small that there is no light. The architect had in such cases no doubt attempted to apply some piece of architecture from a narrow continental street where light was wanted for the first floor, and the street being narrow air was not aggressive, while the lower floor was probably used as a cellar or a court with windows at the rear.

I would not venture to suggest all the elements of instruction in successful planning, but there is one branch which might, I think, give rise to much employment of young architects—if it were properly taught. I refer to the planning of sites for country houses and cottages, and in connection with this a knowledge of the laying-out of gardens. I believe that in old days architects considered this a part of their work. To my mind association with plants and gardens brings an architect to consider the design of the house from a quieter and more natural point of view. I think he would then desire that the first impression of the house he had designed upon a stranger should be not "What architect designed it?" but that it was essentially the residence of a gentleman in the best sense of the term—quiet, unassuming, natural.

In conjunction with these courses of instruction the student would also be taught the relative cost of the different methods of planning, and the increased cost due to various methods of architectural treatment of the exterior. These are only a few examples of what I should call business instruction in planning, but the same system would be adopted in buildings for all kinds of purposes. A student might take up any branch, or one or more branches, but everything should be taught upon defined data. In giving instruction as to the planning of hotels, for example, the proper data (having settled the number of guests to be provided for) would be the proper proportion of staff for guests, the right method of planning so as to reduce the staff to a minimum and yet enable the guests to be properly attended to. Perhaps it would be not too much to expect that the building owner should be consulted as to his requirements. May I give one of my experiences as a building owner? I wished to build a house at the seaside. The land directly overlooked the sea. The design submitted consisted of bay windows, gables, and some conceits in carved brickwork. I said that was not what I wanted, and I pointed out that the only view was in front, and therefore bay windows were useless except as enlargements of the rooms. I explained that I wanted a comfortable seaside house with wide verandas, where I could sit out in all weathers. The architect said his professional standing would be ruined if he designed such a house, and he refused to design it. The result was I paid for the designs and employed some one with less scruples. I may have been entirely wrong in expecting a modern architect to build what I wanted, and I suggested that as I paid the piper I might choose the tune; but I was told that was not so and it could not be done. I, however, built the house I wanted, found it very comfortable, and after living in it for some years sold it at a good profit.

I have not yet dealt with the question of cost, but one of the first matters with which an architect will have to deal when he confers with his employer is this question; so that, whatever his studies in styles of architecture may lead him to desire to carry out, he will have to make those ideas subservient to the question of cost. For this purpose he must be trained to measure and estimate, and he must learn the value of different materials. It is not necessary that he should know as much as a quantity surveyor, but there are many architects whose practice demands that they should be able to settle up builders' accounts. It falls to the lot of very few architects to find clients of unlimited means, and it is still more rare to find even such clients willing to disregard questions of cost.

Another example of equally necessary instruction, it seems to me, is the proper specifying of the materials and the various works which are required to be carried out. This is a matter in which very great foresight is required, besides a thorough knowledge of every kind of detail.



In the course of his instruction in the Architectural Association School, one lecture on the subject of specifications is given, and this only in the fourth year. I should have thought that one of the first essentials in the student's instruction would have been to teach him to accurately describe the various materials and methods of construction upon which he is receiving instruction during the course of his studies. It is not at all uncommon to find that a specification has been copied from an obsolete model describing materials which have long ceased to be sold or manufactured. It may be said that a knowledge of planning and the writing of specifications will be acquired during pupilage or as improver, but that argument I think would equally apply to the learning of architecture or any of the other subjects which is now taught in the school. My point is that everything should be taught in the schools which is capable of being taught there, that the practical side is just as important as the architectural or artistic side—and that both should be taught together.

But assuming that the student in some way or another has managed to pick up sufficient knowledge to make a plan and write a specification for the building to be carried out, the next question is—What does the student know about his duties to the building owner, the builder, the clerk of works, the quantity surveyor, and, I might add, his duties in connection with the employment of manufacturers of special articles required in modern building? The knowledge of these duties is quite as important as a knowledge of the styles of architecture, and much more important from the point of view of the employer, because upon a proper knowledge of these duties depends whether the building owner is to be protected from troubles from various quarters and possibly from litigation, or whether he will get the building he wants carried out in a reasonable time and manner, and at the estimated cost, or, at any rate, not much beyond it.

Again, it may be said that the student will gain the necessary information on these subjects during his pupilage. To some extent that would be true, and especially if he happened to be a pupil of a good architect and great interest were taken in the pupil; but when definite instruction can be given in the school I think it should be given there, while the putting into practice of what the student has learnt will, of course, depend upon pupilage. I understand, however, that the tendency is for students to become improvers (and not pupils), and in that form of service I doubt very much whether they obtain any satisfactory training in the business part of their profession.

It is well, perhaps, to call attention to the chief causes of litigation, because they afford a guide to the kind of business training necessary to avoid such troubles, to obtain for the architect the confidence of building owners and to enable him to get on in his profession. Disputes arise generally from:—

1. Misdescription in the specification and discrepancies in the drawings.
2. Under-estimating the cost of the works.
3. Unauthorised alterations and additions.
4. Failure to supply the builder with drawings and instructions when they are wanted.
5. Insufficient supervision.
6. The employment of specialists.
7. The supply of materials to the builder by the building owner, and from
8. The settlement of accounts.

Other disputes sometimes arise from the indecision of the architect and his failure to act according to the conditions of contract, and from many other causes.

The student might be given a course of instruction as to the meaning and effect of the various clauses in building contracts, the dangers or otherwise of their use or misuse, and instruction in particular upon the standard form of conditions of contract approved by the

R.I.B.A. I am afraid, however, that if he were carefully instructed as to the effect of those conditions he would inevitably come to the conclusion that in some respects he would be wise to alter them.

Contracts and conditions are sometimes prepared by the solicitor to the employer. In other cases some recognised form is used. The student, however, must be trained in his duties under known forms of conditions, because those conditions regulate the rights of the builder and the building owner and his own duties when employed as architect under the contract, and if in that capacity he fails in any part of his duties loss may be occasioned not only to the building owner but to himself. He may not get his fees, and besides may render himself liable to an action for damages.

It is essential that the architect should act in accordance with the conditions. They more or less define his duties, as I have said, and besides this the obligations of the builder and the building owner are regulated thereby. He should therefore know what they mean and how and in what manner they should be enforced. An architect may have his own set of conditions which he knows by heart and understands, but cases happen where alterations are made by the employer's solicitor, or where an entirely different set is supplied. In cases of this kind greater care is necessary.

In passing, I might say that with regard to the arbitration clause in the conditions of the R.I.B.A., it should be pointed out to the student that the provision therein that arbitration is not to take place until after the completion of the works is not desirable, and that this condition leaves the building owner at the mercy of any action at law the builder likes to bring during the progress of the works, because it is obvious that arbitration cannot then take place. I know of cases where the greatest trouble has been caused to the builder and the building owner owing to this provision. The object of the clause apparently is to accumulate disputes instead of disposing of them as they arise. That course may be a saving of trouble to the architect because he is not bothered with arbitration during the progress of the works, but it is highly detrimental to the interests of the building owner.

Further, it would appear to the student that in one clause of those conditions the works are to be completed to the reasonable satisfaction of the architect, while other clauses are ambiguously worded, if reasonable satisfaction is intended by the conditions generally.

These are two examples of the salient defects in these conditions, but many difficult puzzles of interpretation might be set for students. These conditions were, I believe, the result of an attempt to reconcile conflicting interests, and from that point of view there is much to be said for the attempt; but they are not at all satisfactory as a whole, though parts are very good. There should be no ambiguity in any properly drawn document.

I am afraid this is a digression, but whatever the criticism upon these or any other conditions may be, the student would by their study be taught to think and reason for himself instead of confining himself to drawing and modelling, and studies of ancient architecture.

Further, inasmuch as the young architect may under some contracts have to act as arbitrator as well as architect, he should be taught the principal duties of an arbitrator, and it should be pointed out to him how essential it is for him to act with the greatest fairness between the builder and the building owner during the course of the works in view of the judicial or quasi-judicial position in which he is placed under the contract. In such a position any incautious act on his part, very likely due to his want of knowledge of even general principles, may defeat the right of his employer to insist upon his acting as arbitrator. Questions of disqualification often arise from a desire of builders to try and get away from the decision of the architect, but they also arise from allegations of unreasonable and arbitrary acts on the part of the architect. I can only say that it becomes increasingly important, in view of recent decisions, that the scales

should be held very evenly, so as to avoid even the semblance of a charge of unreasonableness and much less of arbitrary conduct. There is even a business element in being fair and reasonable, for directly builders know that an architect knows his business and has the courage of his opinions and is determined to see fair play between builder and building owner, they tender with more certainty and often at less price.

A student should be taught the proper procedure in arbitrations, the giving of appointments for the hearing, and of peremptory appointments in certain cases. He should learn some of the rules as to the reception and rejection of evidence and as to the question of costs. At any rate he should have sufficient general information on the subject to enable him to know when he is getting out of his depth and when it is desirable to call in legal assistance. One elementary rule should be impressed upon the young arbitrator, and that is that he should at a very early stage of the arbitration either ask for a cheque on account or for a joint undertaking from the solicitors (representing the parties before him) to take up his award and pay his fees. If he goes on with the arbitration without any arrangement as to payment, he may find himself in this position, that when he asks for payment he is refused.

In that state of affairs, if he does not go on, probably he will never be able to recover payment for all the work he has done, and if he goes on he may be in no better position. One case came to my knowledge where the arbitrator had sat for one hundred days, and there seemed no prospect of finishing under another seventy days. In these circumstances both parties refused to pay him anything, and one party threatened that if he did not go on he would sue him for not completing his duties.

Dealing with this question of arbitration, apart from the question of students, it seems to me that this Institute occupies a very important position in the selection of arbitrators in building disputes. This position might, I think, be greatly strengthened by additional care being taken to ascertain the class of dispute for which the appointment of an arbitrator is asked, so that a suitable arbitrator may be appointed. By suitable arbitrator I mean that as disputes vary a great deal some selection on that account should be made. If the dispute is about accounts, figures and prices, an architect with such knowledge would probably be the kind of arbitrator to select; while if, on the other hand, the claim was for damages for delay and interference, then perhaps an architect with broader knowledge would be desirable. I would suggest that an instructional paper should be issued inviting builders and building owners to assist the Institute in the selection of arbitrators, by stating, when applying for the appointment of an arbitrator, the class of dispute in question for which an arbitrator is desired. It is also desirable that the names of the parties and the architect under the contract should at the same time be supplied, so that an arbitrator may be selected who has no interest in the persons disputing or the subject matter of the dispute. Except in urgent cases the Secretary might send to the applicant a form to be filled up with these particulars.

I may be permitted to call attention to another matter of some importance in connection with arbitrations. When an arbitrator is appointed, whether by this or some other method, it should be remembered that lawyers expect that the arbitration should be conducted in the same manner and decisions given on the same principles as they are in the High Court. I have heard it said by solicitors on many occasions that they would not go before a technical arbitrator under any consideration, and one of the chief reasons they have given is that they never know what such an arbitrator is going to do about costs. It is much to be regretted that such objections should be possible, because there are obviously many advantages in trying a case before an arbitrator with technical knowledge.

In the High Court, if a party wins he is entitled to his costs, unless the judge in the exercise of a proper discretion deprives him of them. In effect, however, whoever wins gets the costs.

Sometimes there are issues on which one or other party has lost, and then he may be properly deprived of the costs of those issues on which he has failed. This is what a lawyer expects, but when costs are awarded without any regard to these principles the lawyer is naturally prejudiced against this kind of arbitration. In matters like the proper awarding of costs I feel sure that by far the better and safer plan for architects is to take legal advice and act upon it.

Coming back to the question of students, I think a short course of instruction might also be given to them on their duties with regard to the employment of specialists—I refer to merchants who supply some special material or manufacture, or do some special class of work—because the proper fitting and furnishing of modern buildings depend a great deal upon the goods which these persons supply and the work they do. The employment of specialists, however, gives rise to constant litigation, and difficulties and disputes arise from many causes. The chief cause is a defective contract, but another and almost equally important cause is the unbusiness-like and uncertain arrangements made with them by the architect and the delays and hindrances caused to contractors in consequence.

The complications which arise from dealings between the architect and specialists are sometimes extraordinary and arise in other ways than from delay. The specialist generally tries to make some one other than the builder responsible, because the builder has either no money or has become bankrupt. There is often ample material for him to attempt this and even succeed owing to the manner in which his goods were ordered.

The facts may then give rise to one or other of these propositions: (1) that the architect ordered the goods himself and is personally liable, or (2) that he ordered the goods as agent for the building owner and that he is liable. On the other hand it may be contended that the builder himself ordered the goods as agent for the building owner. These and many other matters might well form the subject of business training in the school.

May I give another illustration of the necessity of business training of architects? One would have thought that an architect in practice and carrying out works of great artistic merit and at considerable cost would know that it was his duty to make up his mind whether work done by the contractor was to his approval or not; but I have known cases where an architect said in effect to his employer, when complaints have been made to him of work improperly executed by the contractor, "I have not given any decision: wait until the building is finished"; and the building owner has waited until he was even in the building, and still he was told to wait. The result was naturally litigation.

A small subject of instruction might be the duties of the clerk of works. The student should have explained to him the proper limit of authority of the clerk of works as to the passing of work and materials. The necessity for the clerk of works to keep proper diaries and records, &c., and to make periodical reports should also be pointed out to him: while the liability of the architect for the acts of the clerk of works might also be dealt with.

I might give one more illustration of the necessity for instruction. It is not uncommon to find that corporations in particular, and other employers as well, think that money can be saved by purchasing themselves some of the materials to be used by the contractor in the construction of the building or works, as the case may be; but it almost invariably happens that such materials are delivered too soon, and therefore are in the contractor's way, or are delivered in the wrong place or too late, causing hindrance and delay, with the result that any saving which the employer may have effected on the purchase is swallowed up by a large claim for damages made by the contractor for the interference and delay caused to him in the execution of the works by the non-supply of these materials at the proper time and place. The duty of architects is to advise employers in such matters, and if nevertheless materials are to be supplied in this way, to advise proper conditions for their supply, so as to limit the damages in case of their non-supply.

I would advise that the instruction in the school should be divided into two parts, the business side and the art side, that no student should be allowed to join the art side unless he joined the business side, and that both branches of study should go on together and that no student should be properly qualified as an architect unless he had passed an examination in the business side.

But with all this instruction in the school, in which it would be possible to train the student very highly, it must not be forgotten that the young architect, unless he spends a proper time as a pupil, will by this change of training lose those great advantages (which he had as a pupil) of the close association with a master often of very high character and great ability. As a pupil the young architect saw how his master dealt with delicate and difficult questions from day to day, and he learnt, if he was fortunate to be a pupil of such a master as I have described, the duty above everything to hold the scales evenly between employer and contractor, and to perform those many duties devolving upon him with a high sense of the honour of his profession.

The profession of an architect or engineer differs from other professions, especially on account of the quasi-judicial or judicial duties he has to perform in addition to all his other duties. Scarcely a day passes but some matter is brought up for his fair and impartial decision; and these duties become more difficult every day owing to the keenness of competition.

In the case of architects, inasmuch as their profession is closely allied to art, there is the additional difficulty in finding the true artist imbued with business habits and qualifications; but when these qualities are combined the possessor of them is found amongst the leaders of his profession. In some cases a happy combination of a business man and an art architect in partnership has produced equally good results; but having regard to the natural difficulties in finding a combination of such qualities, a course of instruction to students which accentuates them cannot, in my opinion, be good.

The Royal Institute of British Architects and the Architectural Association have in the past few years done a great work in the education of young architects, and, as a result, one cannot help noticing the wonderfully improved design of many modern buildings as compared with those of twenty or twenty-five years ago; but there is a danger which I have endeavoured to point out that in the study of art, ancient architecture, modelling, painting, and so on, the business qualifications may be overlooked, and that in the school the student may never have the opportunity which he had as a pupil of learning how to uphold the honour of his profession.

There is one other suggestion I should like to make, because if students are to have sufficient time to study art and architecture an effort should be made to assist them in the study of practical work. To that end and also for the purpose of simplifying the practical work of architects in general, I think that much might be done by standardisation.

Much has been accomplished by the Engineering Standards Committee, and I see no reason why an Architectural Standards Committee should not be formed. The object of the Committee would be to put the specification for the ordinary requirement of every-day practice in building into standard form, and to keep these forms up to date by periodical meetings. In the preparation of these forms the work of the Engineering Committee could be made use of, in so far as it applied to building work. For example, an elaborate specification for the testing of cement is now unnecessary. A clause in the specification that the cement is to comply with the tests and requirements of the Engineering Standards Committee is sufficient to provide for cement of the best possible quality. The work of the Committee might later be extended to standardising details of various work in respect of which the considerations of art do not enter.

This Committee would be supported by sub-committees consisting of representatives of local and government departments, and technical societies, contractors, merchants and surveyors, as well as architects. Representatives from the London County Council, the central



building authority of London, could materially assist the work of the various committees as regards building work in London.

In conclusion I hope I have said nothing to offend anyone. For myself, I can only say that I am full of goodwill for the members of my old profession, and that it will always give me the greatest pleasure if I can be of any service in advancing the objects of this institution.

NOTE.—Since writing this Paper I have had the opportunity, at Mr. Maule's invitation, of going over the school which he has charge of at Westminster. I should not like it to be thought that anything I have said in my Paper reflected upon the work performed by the students there and the instruction given so far as it goes. I was most impressed with the thoroughness of the teaching in drawing and in the styles of architecture and in the details of the architectural work; in fact, I do not think it would be possible to train students better than they are trained there in the various subjects to which I have referred. After carefully looking through the course of instruction given at the Architectural Association school, I could come to no other conclusion than this, that if practical work is to be taught as well as architecture and art there must be an extended course of study. It is impossible to do it in two years. That was the impression I formed from an inspection of the excellent work done by the students in that school and from the course of instruction given to them.

#### DISCUSSION OF MR. HUDSON'S PAPER.

MR. ERNEST GEORGE, A.R.A., *President*, in the Chair.

MR. EDWIN T. HALL [*F.*]: In rising to propose a vote of thanks to Mr. Hudson for his most interesting paper, I am sure members would wish me to express our appreciation of his great kindness. He is a barrister of considerable eminence, and one of the members of the Tribunal of Appeal under the London Building Act, so that in addition to his knowledge as a barrister he has the judicial qualities which enable him to deal with matters intimately associated with our profession; therefore anything which he says to us is of very great value. I am sure we shall appreciate the fairness with which he dealt with our shortcomings. He has also pointed out some features of value in the training of an architect. To all of us the art side of our profession is the most fascinating, and if we sought our own pleasure we should devote the bulk of our time to it. But we have duties to perform to our clients which, if not sometimes of the most pleasurable, may, if we throw our soul into them, become so interesting that the inconvenience and unpleasantness associated with them disappear, because we are sensible of an endeavour to master a difficult and troublesome subject. Mr. Hudson has pointed out the great desirability of a student studying the writing of specifications and the studying of quantities. I believe that in the studying of quantities we are doing a most useful work, though we may never practise as quantity surveyors. In my young days I made a point of learning how to take out quantities,

and I have found it of inestimable value because, even in such matters as designing stone work, the fact that you have taken out the quantities for stone teaches you about beds and about joints and about the economical use of material, the knowledge of which is of great value in the disposition of the design and in the consideration of one's clients' pockets. I would strongly recommend architects to write their own specifications. If you write your own specifications and have a knowledge of quantities you will know more about your building than your contractor, your foreman, or your clerk of the works, and can go on the building and give a prompt decision on a subject which otherwise would bother you immensely. If, again, you practise the writing of a specification you acquire a literary style, because you have to express yourself clearly and tersely, and if you can do that you will find the literary effort a pleasure in itself. Furthermore, even if your drawings are finished you will constantly find that you can amend and improve them, and consequently better your building. Mr. Hudson has also drawn attention to the important question of estimating cost. Probably you have read a very able lecture given by Lord Cromer at Oxford University some time ago, when he said that every question of high policy, every question of liberty, every question that related to politics at all, resolved itself from a basis of finance. I think Mr. Hudson is right in saying that the cost of a building is a very important matter, and

whatever we design it is all governed and ruled and brought down to the basis of the cost of carrying it out. Mr. Hudson points out, too, that foresight and the knowledge of detail are of great importance. That foresight is only gained by writing your specification, and trying to imagine all the difficulties you will have to contend with in your building. The practice of that writing will increase your power of foresight, and will save you large bills of extras at the end of your contract. Mr. Hudson has mentioned that an architect should plan his building, and design the exterior to suit that plan. My brother architects will agree that when you are replanning a building, *pari passu* the design of the elevation is growing in your mind—that when you are experienced you cannot design one without the other. In my young days there used to be a practice of designing an elevation first and making the plan to fit it. That is an outrageous thing to do, yet it was a common practice forty or fifty years ago. The proper course is to design your building from the plan, and the elevations grow up while you are designing it. Mr. Hudson, again, drew our attention to the dangers of making draughtsmanship the be-all and end-all of our existence. Draughtsmanship is good, but draughtsmanship is not architecture. I have seen the architect's design for the York Gate, and his working drawing, and eminent as he was he would have been plucked at any of our schools. Mr. Maule would not have looked at him; he would have said the man was incompetent altogether; and yet he turned out very good work. I feel sometimes there is a grave tendency in the present day to make draughtsmanship take too large a place in architecture. Mr. Hudson drew our attention to the architect who put too much glass in the upper windows. Lord Bacon in one of his essays says: "I shall show you a building where there is so much glass in the windows that there is not a sheltered corner in the room." And Mr. Hudson has felt that same inconvenience. It is a difficulty, but it arose very largely in the early days with the moving away from the old-fashioned castle. In the Elizabethan time windows were of very large extent, possibly the reaction from the close and narrow windows of the old castles. I am not sure also that the abolition of the window taxes did not result in a reaction. The sun is the great germ destroyer, and if you have a big window admitting plenty of sunlight you can at all events be certain that your room will be a healthy one, even if it seems rather cold. We all appreciate the suggestion that the design for a house should be quiet, unassuming, and natural. One architect friend of mine says he always tries to design a house so that it should not appear that an architect had designed it, but that it had grown out of its site. I believe that is a perfectly sound rule for us all to follow. Mr. Hudson has drawn our attention to the architect's duty to the client, the contractor, and the

clerk of works, and has laid great stress upon the necessity for reasonableness and equity. The architect who boasts that he is the master of his work and keeps the builder under his thumb is making a very wild boast. If he can instead say that he is so reasonable and equitable in the treatment of his builder that the builder is his friend and is anxious to carry out his work, to give him delight, it is a much happier condition for him to be in. If you have your builder at loggerheads with you, you will never get the same results as if he were in sympathy with you. That does not imply weakness in the architect, but rather strength. If the builder knows that you have a mind of your own, that you know what you want and have thought it out, he will not try to play tricks with you at all; and if he finds that one of his servants has done what is improper, and you condemn it, he will not resent but will respect your action. One point that Mr. Hudson could help us in is this. An architect undertakes to supervise his building, but the law is not clear as to what supervision means. I think it a very iniquitous thing that an architect should be held responsible for something done not only without his knowledge but contrary to the specification, and should be held responsible if he does not see it. No architect can live for twenty-four hours on his building, and if a thing is done in his absence which he does not see, it is not reasonable that he should be held by the Courts responsible for it. One thing that many architects get into trouble about with their clients is that they do not keep their clients regularly informed as to any variations which become necessary. If they did they would save all kinds of litigation and heartburnings at the end. If you inform your client of the variation he has knowledge, and unless he objects to it then he acquiesces by silence and cannot reproach you for it afterwards. Otherwise it is questionable whether you can make any variation from a specification without the knowledge of your client. I know of one very large building, costing £100,000, where 7 lb. lead was specified for covering the roof. The contractor put in 6 lb. by mistake, and, for the purpose of my argument, it was an honest mistake. The architect thought the 6 lb. would do, and took credit for the difference in value, but at the end the clients discovered this change. They brought an action, and the architect, I believe, was held responsible because he had permitted the change without the knowledge and consent of his clients, notwithstanding that they had not paid for the omitted material. It is very wise to tell us all to act in accordance with our conditions. Many architects do not. As an arbitrator I have constantly discovered that. They have conditions, and yet they seem to think they can work their own sweet will and ignore them. If you do so you are rendering yourselves liable to an action by your client, and if he is a litigious man

it will be a costly business. With regard to the arbitration "at the end of the contract," I remember when the conditions of contract were settled there was a very great divergence of opinion about that. Architects generally held that it was desirable that any questions of dispute should wait until the end, and then be adjudicated upon, because it was said that if you got hold of a litigious contractor, by pin-pricking and insisting every week on something going to arbitration, he would break your heart; and that is why the clause was put in. It has its inconveniences, but with any reasonable contractor you can get out of it, because the clause provides that this arbitration shall wait until the end, except by consent. If either party wanted to be litigious no consent would be obtained, but with any reasonable contractor and architect if a difficulty arises you can have an arbitration at any time. Those conditions were the result of a very great fight between the builders and the architects. The architects could not get all they wanted, the builders tried to get a good deal more than the architects thought right, and therefore the provisions, like those of all documents settled between parties, were more or less in the nature of compromises. With regard to the "reasonable" satisfaction that Mr. Hudson spoke of, I think the first clause of our Conditions says the work must be done to the reasonable satisfaction of the architect, and generally I think that word is used with regard to anything as to which there may be an arbitration. But where there are certain clauses on which there can be no arbitration, where the architect is sole master, I think, speaking broadly, it means it must be to the absolute and not to the reasonable satisfaction of the architect, because he is sole judge, and that is possibly why those words arose. But whether right or wrong, they were settled by two eminent counsel at the time. As to the final certificate, Mr. Hudson thinks that an architect ought to make up his mind and say when a building is done to his satisfaction. He will forgive me if I say that I think it is a most dangerous thing for an architect at any time to give a certificate that buildings have been completed to his satisfaction. If he does, he immediately relieves the contractor from liability for anything he may have improperly done, and takes it upon himself; and with great respect to Mr. Hudson, I hope none of us will ever adopt that practice. I know of a case at the present moment where a clause was so drawn. It said the architect should at the completion of the works give a certificate that the buildings had been done to his satisfaction, and that that should release the contractor from any further liability. What has transpired since then? It has been discovered that the contractor has done something quite contrary to the specification, of which the architect knew nothing whatever, and of which I think, having looked into it, he reasonably knew nothing,

and the clients have made the architect pay £2,000 for remedying work the cost of which under our clause would have fallen upon the builder. We do not give a certificate that it is to our satisfaction, which means that if anything wrong is discovered within the period of the Statute of Limitations the contractor should retain the liability. In this case the clients were quite friendly to the architect, and would have brought an action against the builder if they had not been barred by the clause as to the architect's final certificate. As to the duties of an arbitrator, there again Mr. Hudson has advised us how careful we should be to be strictly equitable and follow as far as we possibly can the practice of the Courts. The question of costs is one we shall all reflect upon, because many architects do not know how they ought to award costs. They think they may give an award in favour of a man, but sentimentally they give the costs to the other side. It is perfectly wrong; you must have no sentiment; you are a judge, and you must deal with what is right within the terms of the contract. Then with regard to our fees, that is a thing which touches us home, and the advice to get some security for our fees is most valuable. I knew a case lately where an action was brought by a builder. It was a factitious and improper one altogether, but it was not so discovered until the arbitrator had sat about twenty days. Then everybody knew the builder was going to lose. It was not in the interests of the other side to take up the award, so the arbitrator was in this ridiculous position: he believed the builder was going bankrupt and he knew therefore he could never get his fees out of him. The other side would not take up the award, so he tried to stop the arbitration, but they compelled him to go on because he had entered into an implied contract to decide the case. I am delighted to hear that we can get anything like security for the payment of our fees. As to the form which Mr. Hudson has suggested, a form which should be filled up so that we should know the nature of the arbitration and the arbitrator would have something to guide him in dealing with it—that is a very good suggestion. With regard to the question of specialists, that is a fruitful source of litigation and arbitration. Many an architect takes an estimate from a specialist and orders the work, whereas under his conditions he has no power to order at all. If he does get an estimate, the form of the conditions is that he should simply nominate and the contractor should give the order for the goods. If architects neglect that, they are rendering themselves liable for an action which the specialist can bring against them, and would probably win. The last suggestion with regard to standardisation is quite worthy of our consideration, and I am sure it will be considered; but it is very difficult to standardise in architecture. I have had the honour of being a member of the Standardisation Committee of the Institution of Civil Engineers, and they

can standardise all kinds of engineering things and all kinds of things which pertain to architects' work, such as soil pipes, rain-water pipes, hot-water pipes, &c., but it is very difficult to standardise many other things which are used. I do not see how you can standardise timber; I do not see how you can standardise bricks. The standard for the South of England differs from that of the North even as to bricks; so that, though it is a matter which is worthy of consideration, it is much more difficult in architectural work than in engineering work. I wish to conclude by moving a most hearty vote of thanks to Mr. Hudson for the valuable Paper he has given us.

Mr. JOHN SLATER [*F*]: It must be a pleasure to everyone to have Mr. Hudson with us to-night, for on many points connected with building he is undoubtedly a past master. If there is anything connected with building legislation and arbitration which Mr. Hudson does not know I do not think it is worth knowing. I cannot help thinking, however, that the lapse of twenty-five or thirty years since he was in an architect's office has thrown a certain amount of glamour over his pupil days. He says that if a young architect studies in a school only, and does not get his training supplemented by practical training in specifications and estimating, &c., he will not be much good. I am afraid the experience of many of us in our pupil days is that the average youth did not as a pupil get this instruction. He was rather given to be told to make tracings and that sort of thing, and the teaching he got was of a kind that certainly did not go very far to train him for the practical work of his after-life. Mr. Hudson has said that the scheme of the Board of Architectural Education gave an idea that the architect must study architecture as an art. That was not the view of the Board of Architectural Education, because the Board felt that practical work was the main thing that architects should be taught in a school. When Mr. Hudson criticises, as he legitimately does, the fact that at the Architectural Association there are only ten lectures on what are called the practical politics of architecture, such as our duties and liabilities to clients, &c., I am very doubtful whether it is possible that such matters as these can be learned by a pupil in a school, or can be taught in the school at all; they are so very much a matter of practical experience. I agree with Mr. Hudson when he asks: "What can a student learn from one lecture on the London Building Act?" Why, we have been practising under it for many years, and have not learnt it yet. The pupils of a school have in the main come from school or college, and are just beginning their work. And this fact it is which proves to me that for the first two years in the school the subjects for study both at the Architectural Association and at the various colleges over the country are mainly those elementary matters which can be taught to the young student, and that it should be left to him

afterwards in an office to get the further experience which he requires. Mr. Hudson is perfectly right in saying that planning is a matter which should be taught an architect, and I think the drawing which is done in the Architectural Association schools and in various other places should include the planning of a building. I do not think Mr. Maule or any of the other teachers simply give students things to draw without giving them an idea of the plan upon which they are to draw. Mr. Hudson says, very truly, that the young architect should know what the duties of the servants of a house are, and all that sort of thing. That is perfectly true; but it is quite impossible in a school with a two-years' course to give instruction on all kinds of buildings: you have not the time to do it. Mr. Hudson has touched upon the subject of arbitration. There, again, I do not think it is possible to teach young students in a school the various data and facts which relate to arbitrations. The probability is that before he becomes an arbitrator he will have had to give evidence on behalf of his client, or on behalf of the person for whom he is acting, in courts of law, and it is only the experience which he gains in giving such evidence that can teach him the duties of an arbitrator and the rules of court. It is true that an architect when he begins practice ought to know these things; but I see that there are very great difficulties, if not impossibilities, in teaching these matters to a very young architect. I remember in one of the first cases I was ever engaged in to give evidence I was given a piece of advice by an old Q.C. which I have never forgotten, and which I think is the very best piece of advice which can be given: "More cases are lost," he said, "by trying to make them better than they are than in any other way." I have never forgotten that, and I am sure from the experience which I have had of recent years in arbitrations that that is so. If I may venture to give a piece of advice to an architect who is concerned in one of his earliest arbitrations, I would advise him by no means to give any reason for the decision at which he arrives. I remember being an arbitrator in a building dispute. The builder claimed a very considerable amount of money, and I gave him not anything like half what he asked. After the award had been taken up the builder's solicitor came to me and said: "My client has asked me to see you; we have not the slightest intention of disputing your award, but my client thinks he has been very grossly deceived; will you give him the reasons and the data upon which you made your award?" I looked at the solicitor, and I said: "Do you think I shall?" And he said: "No, I do not." It is a very bad thing to give your reasons. With regard to the advice to take care to get something on account if we have an arbitration, I remember one case in which a very distinguished President of this Institute many years ago was appointed arbitrator.



They sat at the Westminster Palace Hotel, and on the first day the arbitrator said to the counsel and solicitors: "I have ordered some luncheon; I think you had better come and lunch with me and I can put the fees down in my award." They did that for a great many days, and the fees went on increasing. When the arbitrator made his award he wrote to both the parties and said the award was ready. It was some building dispute, and the building owner said: "We have £400 or £500 to pay in costs on this award. Cannot we settle it and not take up the award at all?" And they did, and the poor architect never got, not only his own fees, but what he had expended in dinners and lunches for the others. I endorse the advice which Mr. Hudson gives when he says that the architect ought to make up his mind whether the work done by the contractor is to his approval or not. It is an extremely bad thing, and within my personal knowledge has given rise to a great many very awkward disputes, if when the building owner says, "This is not right," the arbitrator simply says, "Wait till I have given my decision." If an architect finds he has work to complain of, he ought to complain at once and try to get it set right and not wait till the end of the job. I am sure Mr. Hudson will not think I have criticised his Paper unduly, and I can say as a personal friend what great pleasure it has given me to hear him read the Paper, and I should like very heartily to second the vote of thanks.

Mr. WM. WOODWARD [F.]: I know of nobody so well able as Mr. Hudson to discourse upon the subject of the Paper, and with every word which has been uttered by Mr. Hall and Mr. Slater I most heartily agree. Mr. Hall has so splendidly criticised the Paper that I do not intend to traverse it minutely. But there are one or two thoughts which I should like to mention. First, I disagree with Mr. Hudson as regards standardisation. I agree with Mr. Hall that standardisation in architecture is not desirable. With regard to arbitration, I think it is clause 16 which gives absolute power to the architect with regard to materials and workmanship. If these Conditions of Contract are revised, I think that clause, although I was a party to it, should be somewhat modified. There is a case before me at this moment where I feel sure that the architect in rejecting materials rejected them because of want of knowledge of their quality. I am satisfied those materials were of the very best quality possible, and I know in one particular instance the architect ultimately approved of bricks which cost the contractor 3s. 6d. to 4s. per thousand less than those he had rejected. I think, although the clause is an absolute one, there should be some appeal from a decision of that sort. The arbitrator would be bound under that clause to give his decision in favour of the architect. In regard to sub-contractors, that is a pitfall I would

recommend every young architect to avoid. The longer I live, the more I feel convinced that the fewer sub-contractors on a job the better for everybody. The sub-contractors are becoming a nuisance to the builder, and ultimately, I am sure, many of them become a nuisance to the architect. I think the builder should have more complete control over his building than he now has, and I think the less we indulge in appointing sub-contractors the better. With regard to quantities and specifications, with every word Mr. Hall has uttered I agree. To the young architect, whether an art architect or not, a knowledge of quantities and of the leading prices will be of the utmost value; it need not interfere with his art instincts or his desire for the finest artistic production. If he has a knowledge of prices and the ability to write a specification, he is master of the building when he comes on the job. I recommend every student to read carefully the list of points in Mr. Hudson's paper upon which litigation may arise. He will find that mixed up with those points are matters which he should endeavour to consider, particularly with regard to extras. It is so very easy for an architect to allow addition after addition to run up and never to apprise his client, and then there is an inevitable quarrel with the client at the end. I quite admit that it is a trouble to keep writing letters with regard to small additions, but the accumulation of these trifles leads to vexation at the end. I support very heartily the vote of thanks for this excellent Paper, which is brimming over with information as the result of the experience not only of an architect but of a very successful barrister.

Mr. W. H. ATKIN BERRY [F.]: The remarks I had intended to make have been very ably covered by the previous speakers and there is very little for me to add. In the Paper and discussion I have been reminded of an occasion many years ago when a discussion on very much the same lines took place in this room, a question as to whether the art or the business of our work should receive the greater consideration. I remember Professor Aitchison making a remark to this effect: "If I want to select a baker, I do not ask the candidates what they know of the ancient history of bread-making or whether they know the name of Pharaoh's chief baker. I ask 'Can you make bread?' and it is upon the answer that I should make my selection. In the same way I think we may spend too much time in considering past history and past architects. I should rather ask the young architect of to-day if he knows his business, and upon that I should judge whether he was fit to practise or not." Mr. Hudson spoke of standardisation. I view with some terror this increase of the idea of standardisation. It seems to me if we are not careful it will crush out all individuality. There will be nothing left for the individual to originate. The architect will become a sort of standardised sausage-machine



a receptacle into which all the ingredients for a building are to be poured, the instructions of the employer, the Building Acts, the by-laws, the General Powers Bill, and all sorts of regulations, and then a few turns of the handle and there is your standardised building, complete in every respect, and to the entire dissatisfaction of everybody. I should like to join in the vote of thanks to Mr. Hudson for his very able Paper and kindly remarks. He has given us much to think about, and much which is well worthy of our attention, and he has given it upon very good authority.

MR. H. P. G. MAULE [F.]: Mr. Hudson has mentioned the school over which I have control, and I should like to make some reply. My excuse must be that for many years now I have had to do with architectural education, and for the past seven I have had the conduct and control of one of the largest schools in the kingdom. There are two things which have been borne in upon me during that time more than any other. One is, the immense scope of an architect's calling, the amount of ground he has to cover, the multiplicity of things he has to know. The second is the great danger of overcrowding the curriculum, of giving confusion instead of education. The simpler you can keep your curriculum—I was going to say the more you can keep out of your curriculum—the better, because there are two ways of looking at education. One is that it is a sort of cramming-box wherein the student has to do little but to sit quiet and be stuffed. That, I think, we shall agree is an absolutely wrong view. The other view is to try to train the student in the limited time you have at your disposal, limited compared with his whole life, which will be a training right through. That education, I think, should be largely devoted to training him to train himself; to teach him the principles that he may apply in detail from his own knowledge. To take a case in point, Mr. Hudson has referred to the one lecture on the Building Act. Anybody with the most limited acquaintance with the Building Act would know that that could be in no sense all the education required for the Building Act; but it might be a lesson in principle whereby you can help the student to tackle that Act with some little knowledge, so that he can with time and experience overcome its many difficulties. So far from putting these things into the curriculum, I think Mr. Hudson's Paper rather goes to show that they should be kept out, and I cordially agree with what Mr. Slater said—that the office is the place to learn these many points of practical experience. Again, Mr. Hudson is wrong in assuming that pupilage under an architect no longer enters into the training. Quite 98 per cent. of our students leave us and go into training as pupils. Their two years' training with us is only preliminary. Mr. Hudson, I think, has, in the first place, written his Paper from a study of the curriculum instead

of a study of the actual work which is being done. Had he paid that visit, for which I thank him, first, I think he would not have referred to so many of these things as the work of the student, but as rather the work of the architect when just emerging from his early studentship. There is a great deal of talk about architectural education, but comparatively few of us have actually had the handling of students. There are a great many things which theoretically it is desirable the students should know; but the more one has to do with them, the more one has to teach, the more one feels how exceedingly dangerous it is to go too fast. Mr. Hudson refers to the teaching of the specification. Many years ago I remember Mr. Hall giving me a very valuable piece of advice. He said: "Always write your own specification, and if you are in doubt about anything, sketch it first and then write the description." I should be afraid to say how many times I have repeated that advice in the school, and how many times I have insisted upon the fact that if a man knows what he is doing he will have no difficulty in expressing himself, provided he has been trained in expressing himself. In the first year of the day school not only do the students write out a small specification of the work they have been doing, but they are trained constantly, almost every week, in writing about the work they are actually doing. They write descriptions of the visits they make to buildings, and they are constantly, every week, made to write and illustrate various points in regard to their work. If a student has a fairly solid knowledge of his materials, and of the workmanship by which those materials are put together, I venture to think, when the time comes, he will have no difficulty in writing the necessary specification. If he knows his job he will be able to describe it. There are various things in the Paper which relate particularly to the school which Mr. Hudson would hardly have said had he had a little more first-hand knowledge, but their importance cannot be too strongly insisted upon. I think if the Paper shows one thing more than another it shows that we should not be content with the very limited amount of architectural education which is at present available. There must be many men who would be willing and anxious to avail themselves of a higher architectural education were it available. I hope that when that education is forthcoming, as I have no doubt it will be in the future, it will not merely devote itself to grandiose design, but will include many of those important points which we ourselves must have had to face without any real instruction. No matter how good the student's office may be, no matter how his master may devote himself to him, it is impossible for him to cover all the ground which he will meet when he gets into practice; but if he has some further opportunity of gaining knowledge on the lines which Mr. Hudson has sketched I feel

it would be an advantage. I express my thanks to Mr. Hudson not only for his Paper, but for the very kind things he has said about the Architectural School, and to assure him that I have not been in practice over fifteen years without learning some of its pitfalls, and it has been my endeavour from the very first to teach students that they must not merely be draughtsmen, but must be upright, honourable men of business if they are to conduct their work in the way we all wish it to be conducted.

Mr. MAX CLARKE [F.]: I should like to support the vote of thanks and also to support Mr. Hudson in his view with regard to standardisation more particularly. We have heard that bricks cannot be standardised, although the Institute have got a standard for them; but we have not been told that architects do not take the trouble to write in their specifications, when they use various sorts of bricks, that they should work in with each other. About fifty per cent. of architects, according to the specifications which I have seen, do not trouble to do that. The Science Committee at the present time are trying to get some information as to a standard quality for paint, and in trying to do so they have arrived at the conclusion that the subject is in a state of almost unutterable confusion. It is perfectly well known that fifty per cent. of the paint now used is hardly worthy to bear the name at all. The difficulty begins to assert itself when you try to standardise. I have brought before the Science Committee the desirability of standardising a specification for timber. I heard a few minutes ago that it was impossible. Fifty per cent. of the specifications for timber at the present time are specifications for timber which cannot be obtained on the market. It is all perfectly right if you can get it; but you cannot; it is not imported into this country. I do not care what you call it, whether standardisation or anything else; but put before, not only the students, but the members of this Institute, a description of the materials which are imported into this country and where and how they can be got, and then leave the man with a certain amount of knowledge to use that information. At the present time it is absolutely correct, as Mr. Hudson says, that the specifications contain clauses which are copied and copied from generation to generation, and some of the things specified are actually not obtainable. The same thing occurs in specifications with regard to plastering. I read this morning a specification sent to me on account of a dispute in a building matter, and the specification about the plastering said nothing which could be formed into common sense, good, bad, or indifferent, except that it was sand and plaster of some kind or another. There should be some sort of indication as to whether when you use Parian cement the contractors should be allowed to use sand with it or not, and whether they should be allowed to put it on a Portland cement backing or not. These are things which architects in practice

do not put into their specifications. If these matters were brought before students, and before practising architects—whether under the name of standardisation or any other title—it would be most desirable. The Council have in a measure thought about the subject in one small instance, with the result that they are going to put before you a description of how you are to try to avoid dry rot. When that comes I would ask you to study it most carefully, because it may enable you to avoid something which may otherwise cost you a great deal of money. The three or four instances in which the matter has been dealt with by the Courts have been very bitter experiences for architects. I heartily thank Mr. Hudson, and I am very much in sympathy with his Paper.

Mr. DELISSA JOSEPH [F.]: Mr. Hudson has chosen a very attractive topic for his Paper. The business aspect of our work is not as often considered in this room as one could wish. I was drawn to this meeting by the fact that we were to hear some criticisms from a gentleman who is in the rare position of having been trained both as an architect and as a lawyer, and he has certainly placed before us some observations which are of the character of candid criticism almost as it were from the outside, and we should feel gratitude to him for his courage in approaching us in the manner he has done. I have not had the advantage that some of the preceding speakers have had of perusing a proof of the Paper, and therefore I have had to form my impressions as the Paper was read. The general impression produced was that it was not so much a criticism of the system of education as an appeal for business methods to be applied to the practice of architecture. Mr. Hudson is a man of wide experience and will realise that it is impossible for a new-blown student to come out into the world of practice equipped with all the practical knowledge necessary for him to carry on the work of his profession on the strict business lines he has sketched. These qualifications are necessarily largely the outcome of experience. There is nothing, of course, to prevent a beginner taking the advice offered by Mr. Hudson in regard to the conduct of his work on business lines; that is to say, it should be conducted with due regard to system, it should be organised, and there should be kept a complete record of the work as it proceeds, and there should be no hesitation to write letters and to keep diary notes, so that at the end of a transaction there is a complete history of it to which reference could be made in the event of any disputes or differences with client or contractor as to the intention or method of carrying out the work. Everyone concerned in practical work will support me in the view that the secret of avoiding unpleasantness with clients and disagreements with builders is to conduct your work with system and on strict lines of business organisation, to keep a complete record of your proceedings, so that at the end of each

transaction you have its history in the *dossier* or portfolio containing your papers. Mr. Hudson has read a Paper full of suggestive and stimulating ideas, and I sincerely hope the suggestions and ideas he submits will bear fruit. On the other hand, I think he will be the first to admit that there is no necessary conflict between art and affairs, and that there is nothing to prevent the pursuit of the interesting and absorbing profession of architecture with due regard to businesslike methods.

MR. HUDSON, in responding to the vote of thanks, said: The last speaker very correctly put really what was in my mind, but which I did not like to put as plainly as he kindly said I might have put it, and therefore I am afraid that the student has come in for a little too much criticism and the architect for too little. I am rather reminded of what Lord Justice Bowen once said. The Judges were considering the preparation of an address to the late Queen at the opening of the Law Courts. The Judges began: "Conscious as we are of our own shortcomings," and so on in the usual form, and Lord Justice Bowen, in his very effeminate voice, said: "Do you not think we had better say: 'Conscious as we are of each other's shortcomings'?" I am afraid that criticism would apply to myself to-night. I feel ashamed that I have been so very bold as to come here and criticise.

In replying to some of the criticisms on my Paper may I say that I never intended to convey the impression that an architect should hurry to give a final certificate. If I were an architect I would delay it as long as I could. That was not my object. With regard to practical instruction in the School, a drawing was shown to me which a student—a very able young fellow—had made of a stone building. I said: "Can you write a description of the stone for that building; can you tell me whether it was hammer-dressed, whether it was rubbed, or whether it was axed?" and he could not. My suggestion is that he should be taught the different descriptions of tooling for a

piece of stone. It is absurd to say he will find that out when he comes to write the specification, and will evolve from his own mind the way to put into writing what he has seen. It requires just as much technical knowledge to know how to describe what he has seen as it does to draw what he has seen. Mr. Maule suggested that I would not have made the criticisms I had done if I had seen what was going on in the School before I wrote the Paper. I think I should have made just the same criticisms, but I certainly was charmed with the methods they had of teaching drawing. They could not be better. There is only one observation I would make, and, I do so with great respect in an assembly composed of very able draughtsmen, I suggest that the tendency to make pretty drawings should be checked, and a student should be tied down to make his drawing absolutely in outline, and not have the gratification of touching it up and putting a little figure in the corner, and so on; he should have to think out his drawing in the boldest and coldest way, so that the design is seen in its very worst light and not in its very best light on paper. To my mind that should be the aim of the draughtsman in the School. I am glad I had one supporter with regard to standardisation, but I think I have been misunderstood. It seems to me it would be of the greatest value not only to students, but to architects, if every kind of material were accurately described on paper. There is, for example, more litigation over the working of stone than anything else I know of. Whenever there is a stone building there is a dispute as to how the stone is to be worked. In conclusion, may I say how delighted I am to have come amongst you, and I think you have been very good indeed to have treated me so kindly after the very bold way in which I have criticised members of my old profession. The only desire on my part, if I may say so, is to co-operate with the members of this Institute in seeing the profession of an architect advanced, and advanced by great strides.

## TOWN PLANNING.

PAPERS COLLECTED BY THE R.I.B.A. TOWN PLANNING COMMITTEE.

XIII. EXTRACTS TRANSLATED FROM  
*DER STADTEBAU*.\*

[January-July 1904.]

Mr. Hensen, in a lecture at Munster, pointed out that many a public building would lose its dull, monotonous character if a considerable part of the necessary courtyard space had been placed in the street. Attention was also drawn to a precept derived from the town building of our ancestors, *i.e.* the planning of arcades in front of, or, even better still, in the houses of the business streets. As regards horticulture the lecturer recalled a Westphalian town which levelled its ramparts and turned them into a monotonous strip of unbuilt-on land with some rows of trees, bushes, and beds, the whole forming a rather dreary promenade; instead of leaving higher and lower pieces of ramparts and ditches here and there so as to give variations of height with pretty views and peeps through. Street extension should, as Alberti, the ingenious protagonist of the Italian Renaissance (1404-1472) recommends, be carried out in broken and fluctuating lines, which give a larger appearance to the town and the houses present themselves gradually and intermittently to the eye; there will be always some shade and shelter from the wind, and defence against enemies is facilitated. It is an objectionable custom for lines of streets to cross one another at a right angle as it causes continual stopping of the traffic. It is much more practical to form the junction of two converging thoroughfares at an oblique angle, and only to separate them again a little further on at an oblique angle. It is necessary at the same time, of course, to widen the streets at that part where the two run side by side.

NOTES AT THE GERMAN TOWNS EXHIBITION IN  
DRESDEN.

Though probably in days gone by old German towns were built without building plans being prepared in the manner that is customary to-day, still networks of streets were planned out, though the actual method of street planning was different. The direction of the streets did not formerly regulate the buildings, but the isolated, prominent buildings helped to decide the direction the street would take. . . .

Nor is it merely accidental that one bit after another is added to the picture of the town according to requirement and suitability, but with due regard to congruity with what already exists and

the surroundings, in order to beautify the whole. Uniformity does not consist here in a premeditated plan in every detail, but in a constant regard for what has been handed down and in adapting the single object to the whole view.

The separate portions of the plans of Munich show how, even in the present day, favourable solutions for future building may be anticipated by still greater foresight in carefully considering general building possibilities, and may lead to the realisation of the desired effects by suitable designs of blocks, peculiar street corners, &c. By including in the plan suspended building projects or such projects as are likely shortly to be undertaken, it is possible to reserve good sites for public buildings, theatres, churches, &c.

Let us look first at the long stretch of the Arnulfstrasse [fig. 1, p. 411], which extends out to the west in a gentle double curve between the Nymphenburgerstrasse and the Central Station. The Schulstrasse is slightly curved so that it may run into it at a right angle. The Arnulfstrasse is then crossed obliquely by the wider Donnersbergerstrasse, the corners of which (and, indeed, at the obtuse angle) by setting back the building line—therefore by widening the junctions of the streets simultaneously—at the acute angles by inflection of the base lines become nearly rectangular. From the Renatenstrasse the Arnulfstrasse gradually widens so that the spacious carriage road can be divided by fountains and lamp-posts, which appear to form the guiding line across to the southerly direction of the street which further on becomes narrower again. The junction of the diagonal streets from the north is particularly fine; they do not run straight into the Arnulfstrasse (the main street), which would have produced ugly acute angles, but they run into fairly perpendicular cross streets which are suitably widened from where they branch off to the Arnulfstrasse. This elongation of the point of intersection of two by-streets out of the axis of the main street is the secret of the success of much of the street planning of the Middle Ages. In the same way at the end of the Arnulfstrasse where it expands into a square in front of the Royal Deer Park a special site for a church has been constructed at the side of the deer park, accessible conveniently from the main street and with a view on to it, thus providing for the design of a second square which ensures a quiet site for the church, but one that can easily be found—close to the line of traffic, while away from its noise, instead of being placed in the favourite position, exposed on all sides, in the very midst of the stream of traffic.

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FIG. 1.—THE ARNULFSTRASSE, MUNICH.

The same principles have been applied in other parts of the town.

In any plan for the enlargement of a town and the improvement of its communications not only regard for old buildings and the provision of building sites for future public buildings, but also the dovetailing in of new buildings into existing conditions gives great scope for beautifying the appearance of the town. There is a constant outcry in modern towns on account of the want of suitable sites for the erection of prominent buildings, and most frequently these have to be wedged into the flat street wall. Every attempt to avoid this stiffness should be encouraged. A building should not be erected and decorated as a thing apart, but it should be adapted to the style of building of the town, independent of but yet in harmony with its surroundings. By picturesque grouping of such buildings and spacious widening of the streets an ornamental centre for the town will be secured.

Bielefeld, with its present town hall and the theatre that is planned, is an illustration of this.

There was division of opinion whether these buildings should be massed or built at some distance from one another, and the casting vote was given in consequence of Camillo Sitte's testimony that "There is not the slightest doubt that, from the standpoint of fine monumental effect, the best results can only be obtained by the erection of groups of buildings; by combining several monumental buildings with several larger and smaller squares in an organised, well-arranged whole. This is the only way to obtain a good artistic effect, providing for the erection of monuments, fountains, bandstands, picturesque and at the same time inexpensive clumps of trees."

Camillo Sitte, in a lecture he gave shortly afterwards at Bielefeld on town building, concluded with the words "If everything is carried out according to the above principle you create a place which may be compared to a beautiful symphony, in which the details, fine in themselves, only obtain their grandest effect when combined as a whole."

Next in importance to erecting public buildings in squares and the square-like widening of streets comes the style of building of blocks of houses. At present the hygienic fashion is to build with openings or gaps between. This plan seems to be the best when the building block can no longer be divided up by intervening streets. The question of gaps between buildings will only arise, however, in particular instances. In Stuttgart, as is well known, there has been great opposition to the retention of such gaps, even where spacious building was required.

#### THE EXTENSION OF THE TOWN OF STUTTGART.

The Mayor of Stuttgart, with reference to the extension of Stuttgart, says:—"A style of building which would be a gradual transition from town to



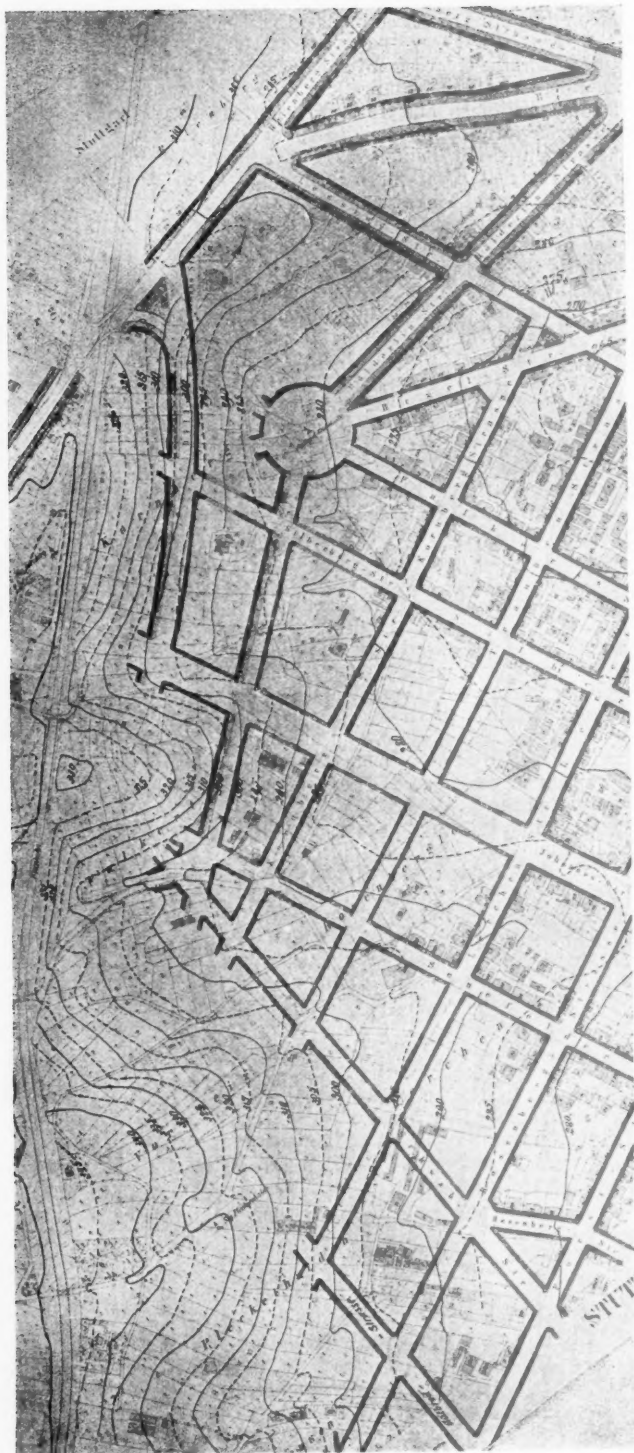


FIG. 2.—ROSENBERGSTRASSE, STUTTGART, 1890-1899.





FIG. 4.—ROSENBERGSSTRASSE, STUTTGART, 1901.

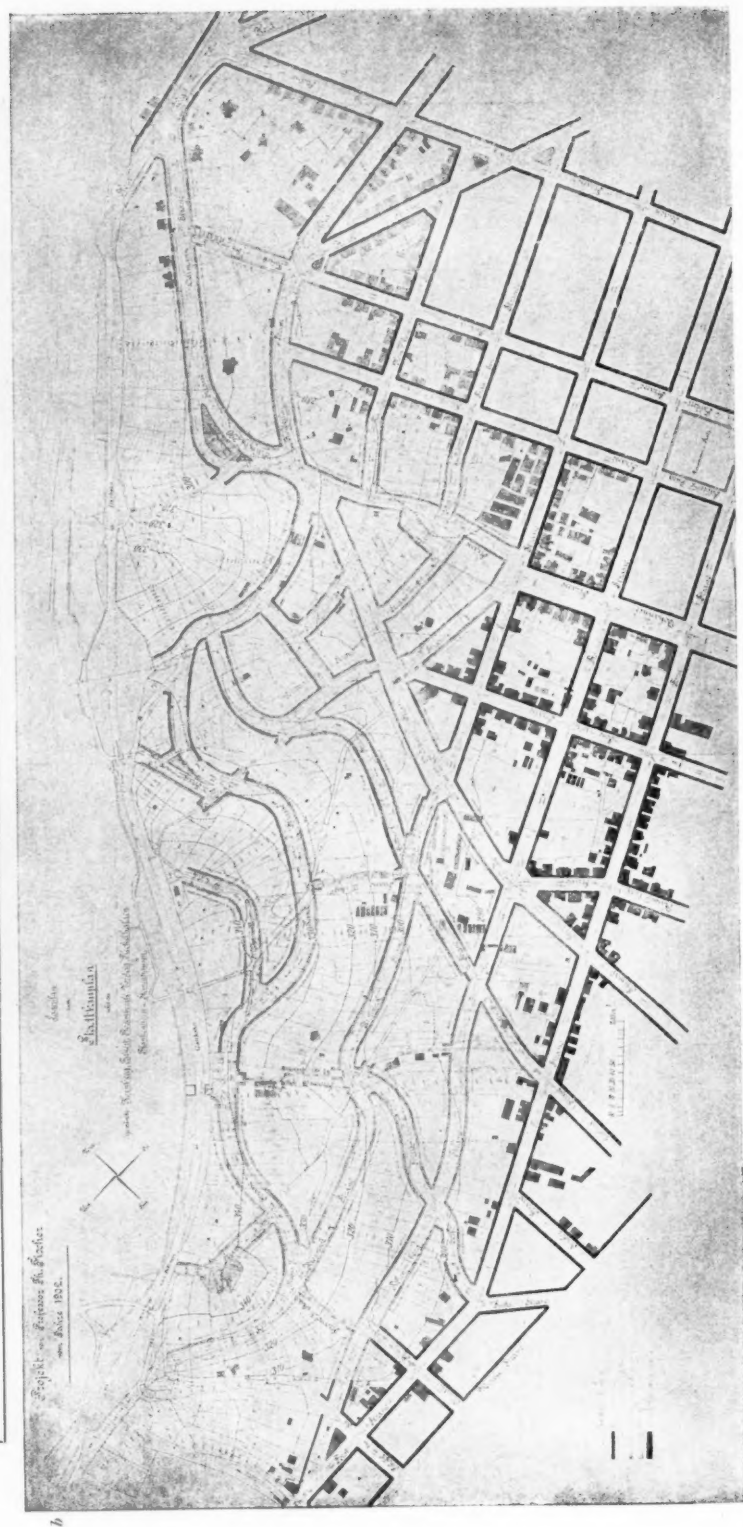


FIG. 3.-6. RELIEF PLAN, STUTTGART. b. ROSENBERGSTRASSE, 1902.

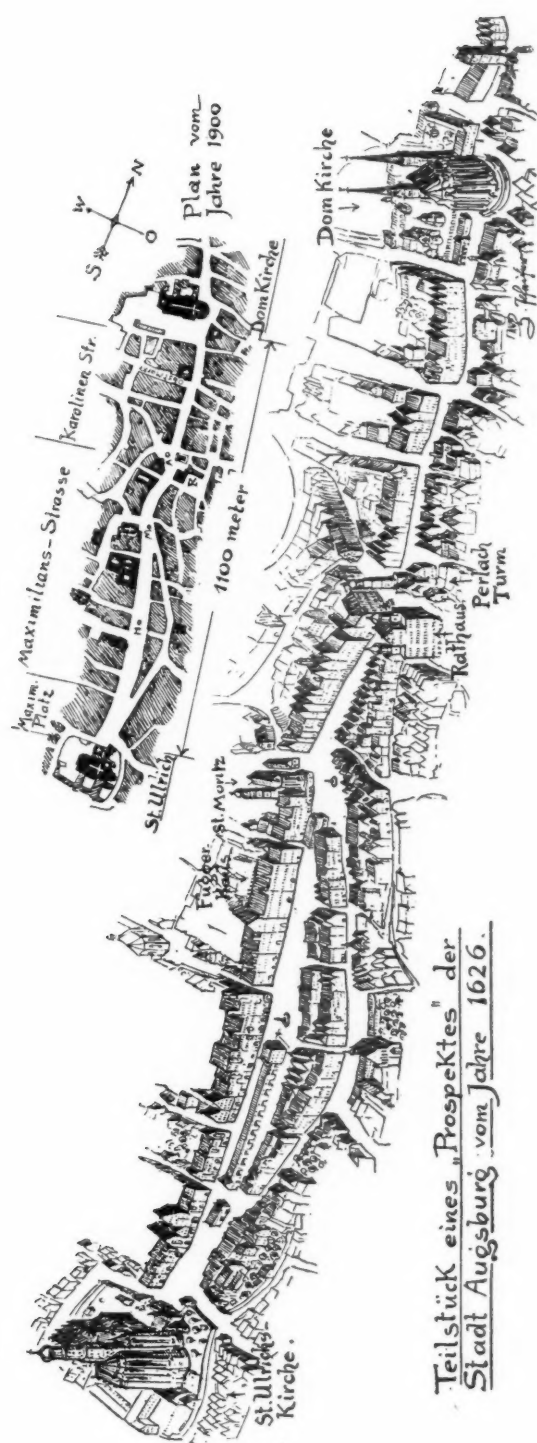


FIG. 6.—THE MAXIMILIANSSTRASSE, AUGSBURG.



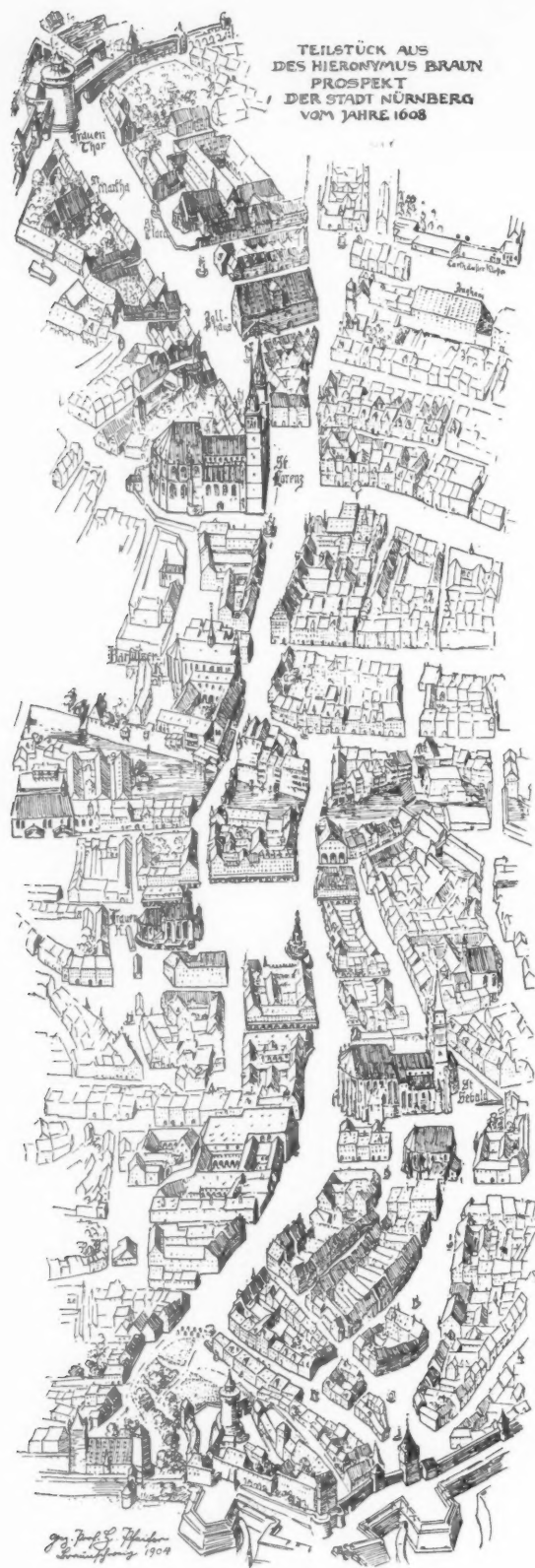


FIG. 7.—OLD NÜRNBERG.



country in character is not considered practicable, because, as time goes on and towns increase, streets planned in this way would become unsuitable. It is not possible to draw a hard and fast line where a town shall end and country begin, and in extending towns provision must be made for the future requirements of possible business and trade in the new district. Residential and business streets should more or less be dealt with on different principles. In business streets unquestionably the massed style of building is the most suitable. Such streets are necessary for the future economic development of the town. It is not, however, economical in streets of this description to waste valuable space by leaving gaps which lengthen communication and spoil the appearance of the town and the streets in question."

To the writer the most interesting plan is Professor Fischer's plan for the land lying west of the town, not only on account of its masterly scheme for the streets, but also on account of the history of its development, which is an excellent example of the development of modern town building. Figs. 2, 3, 4, and 5 [pp. 412, 413, 414] illustrate the main phases of this development up to the present time.

#### NEW BUILDING REGULATIONS FOR VIENNA.

It has been recognised for many years that the existing building regulations have demanded alteration. The necessity for a new building law has been uniformly recognised, but what form it should take has been by no means agreed upon. The question is to be opened again by a new proposal from the Town Council. It is not possible here to go into all the details of the scheme, but we recognise with pleasure, and particularly note that artistic claims will receive greater consideration than heretofore, the regulation requiring plans of streets and passages to be rectilinear as far as possible having been replaced by a more general regard for the fine appearance of the features of the streets, and appreciation of the value of artistic and historical monuments. It is to be hoped that the proposed enactments will be put in force.

#### CONTRAST AND HARMONY IN TOWN BUILDING.

In the sea of houses in a modern large town it almost looks as if architecture were condemned to intolerable monotony by never-ending rows of masses of building. . . . Hardly a large town recently built has escaped the curse of the exactitude with which the rectangular network of streets has been forcibly drawn over the whole town. Too many plans of towns are startlingly like a checked trouser pattern.

. . . The eye quite longs for resting places, for artistic breaks, for something different. Undeniably a wearisome monotony results from the lack of larger enlivening contrasts. Even good, well-designed monumental edifices placed close together lose their effect, unless relieved by smaller, simpler buildings, or by clumps of trees, grass, and expanses of water (Leipzig is an example of this error).

Compare with the above our old staple and residence towns. In these the principal buildings were so placed, and the streets and squares succeeded one another in such tasteful variety, that the different thoroughfares ran into one another without stiffness, and the best use was made of any variation in altitude in the landscape. The finest example of contrast and harmony is the main thoroughfare of the old commercial town of Augsburg—the Maximilianstrasse (fig. 6, p. 415). By the curving line of the street, widening here and narrowing there, you get a better view and clearness of grouping, with plenty of effective contrasts, and at every bend of the street new views. The diagonal positions of the buildings in consequence of the curves of the streets increase the impression they make and the enlivening play of light and shade.

Attention may be further called to the contrasts in the direction of the gable-ends: alternating groups of gables with transverse roofs, and high conspicuous tiled roofs with longitudinal roofs.

The desirability of continuous harmony may be pointed out, the well known street which runs through Old Nürnberg (fig. 7, p. 416) furnishing a good example of this.

It would be a mistake to suppose that all these fine curves and contrasts were so picturesquely arranged as the result of purely artistic intention; they are undoubtedly partly the outcome of earlier roads and neighbouring boundaries, partly the result of practical considerations of intercourse, purposes of defence and deliberations on the spot. But here we have the most striking evidence of the sound commonsense of our ancestors in not allowing themselves to be too closely bound down by timid building regulations and theoretical base lines, endeavouring instead to use to the best practical and artistic advantage the "accidentalities," the peculiarities of the building ground, and the existing conditions. The result was obtained by avoiding stiffness of design.

The principle to be deduced from the building of our old towns is to design with taste and to adapt the new design to the existing conditions, aiming at strong harmonious contrasts and continuous harmony of the whole.



9 CONDUIT STREET, LONDON, W., 19th March 1910.

## CHRONICLE.

### Revised Regulations for Architectural Competitions.

The discussion of the Regulations was resumed at the Business Meeting on Monday, 28th February, Mr. A. W. S. Cross, M.A.Cantab., *Vice-President*, in the Chair.

THE CHAIRMAN reminded the Meeting that on the last occasion the then Chairman, Mr. Gibson, suggested that the discussion should be an open one, and that, if possible, they should avoid passing any formal resolutions, with the idea, if necessary, of referring the suggested regulations back to the Competitions Committee, and that the Competitions Committee should have power to co-opt on to the Committee certain members of the Allied Societies and others specially interested in the subject.

MR. H. HEATHCOTE STATHAM [F.]: If we do not pass any resolutions this evening, in what form is the opinion of the Meeting to be conveyed to the Committee?

THE CHAIRMAN: The full report will be sent to them.

Before the discussion was continued on Clause 2, Mr. WM. WOODWARD [F.] asked leave to make a suggestion on Clause 1. In lieu of the word "prepared" in the second paragraph, he suggested they should say the President is "willing" to act as honorary adviser.

MR. E. M. GIBBS [F.], Sheffield, speaking on Clause 2, sub-section (b), suggested the substitution of the word "conditions" for "instructions." The conditions should be clearly stated as such, and the suggestions clearly stated as such. With regard to (c) he suggested the insertion of the word "all": "To advise promoters on the relative merits of *all* the designs." He remembered, when assessing a competition once, seeing a design which he thought had not the remotest chance of getting a prize, and his assistant wanted to put it with its face to the wall as out of the competition. He (Mr. Gibbs), however, would not allow this, and they put it up with the others and tested it in every way, and it came out first. It was unpretending, but it had real merit. The assessor should report on the merits of all the designs—that is, of all those which had complied with the conditions.

MR. P. S. WORTHINGTON, M.A.Oxon. [F.], President of the Manchester Society, said there was a question of principle involved which deserved consideration. There were certain things, especially in view of the new By-laws, which the Council would regard as essential to the fairness of a competition. The document was headed: "Regulations approved by the Royal Institute of British Architects for Architectural Competitions," and it said: "The conditions should be based on the following suggestions." It seemed to him and to the Society which he represented that the two things were not in harmony. They seemed almost to

be antagonistic. He did not see how a document which was a regulation could be at the same time a suggestion. When the new By-laws came into force there would be some control over members in regard to competing, and there must be certain definite principles upon which the Council would act. There would be certain things which were essential, and other things which were not essential. The essential things might be what the Council or the Institute determined. There were other things which were desirable but which were not essential. On the question of the essential matters the competition would stand or fall, and the Council would say, "This is a competition which members may go in for," or "Members must not go in for this competition." It should be laid down what are the essentials and what are not, and instead of the words "may" or "should" the words "must" or "shall" ought to be used. This was a question which ought to be very fully considered by the Competitions Committee. He supposed the main object they had in view was the appointment of an assessor. That should be a *sine qua non*. Then they wanted to secure a certainty of the employment of the architect who was placed first; and next, fairness of payment. It was quite nice to say that the true interest of architecture was a material point involved, but, after all, though that might be the case—and he hoped it was so—that was not a point they could very well assume in this question. But the three things mentioned above seemed to him to be essential, and any clauses which dealt with those points were essential. He supposed the Council would say that if those conditions were not complied with, members should not compete. In the By-laws there would be powers which would make this an easy matter, at any rate theoretically. The essentials seemed to be dealt with in Clauses 1, 3, 7 and 10, but the exact clauses would be a question for fuller discussion. The rest of the clauses were very desirable and ought, no doubt, to be included in the suggestions—for they would be suggestions rather than regulations. Apart from questions of detail, he should like to raise the question of distinguishing between compulsory clauses and optional clauses.

MR. WM. WOODWARD: Clause 2, subsection (a), says: "Such documents to be so drawn up as to form an agreement between the promoters and the competitors." Does that mean that in the event of breach an action at law could be sustained?

THE CHAIRMAN: That is the idea, I believe.

MR. WOODWARD: Then there follows a paragraph in italics: "Notes.—It is essential in drawing up the instructions to state definitely which of the conditions must be strictly adhered to." I suggest that should be omitted altogether, because it ought to be assumed that all the conditions are to be strictly adhered to.

MR. A. R. JEMMETT [F.]: Could it not be made the duty of the assessor to advise the promoters on the question of site, as, for instance, advising them to spend a certain sum in acquiring an extra few feet of frontage where this was desirable? If the assessor cannot do this, then the competitors ought to have some freedom in the matter. With a few feet more one could often give a much better design, and one which would pay promoters to have even at some extra cost. They might spend £2,000 more on their site and get a building worth £500 a year more. The assessor might first of all examine the site and suggest the acquisition of some part of the adjoining property if this would benefit the scheme.

MR. SNELL: That could be met by my suggestion that the duties of the assessor should be to confer with the promoters as to the practicability of their requirements, especially on the question of cost.

MR. HERBERT SHEPHERD [A.] suggested a clause being inserted allowing promoters to be represented in a consultative capacity during the assessing of the designs.

MR. GEORGE HUBBARD [F.]: It would be perfectly fatal

to ask the promoters to assist the assessor in coming to a conclusion.

Mr. ALAN E. MUNBY [A.]: Has it been considered whether it is possible to lay down the matters which are likely to be essential and those which may be purely suggestive? If the assessor is tied down to matters which are of very small importance he may have to reject a very good design; on the other hand, if he is given no sort of lead at all it may add to his difficulties. To mention an experience of my own, I remember a competition in which no building lines were given, and a reference being made in the questions as to what the building lines were, the assessor, a man of considerable reputation, replied that he did not intend to trouble competitors to consider building lines at all. In this case the question of building lines was the whole essence of the plan. If it were possible to produce a schedule showing the kind of things which were essential and those which were merely suggestive, it might be a help to assessors as well as to competitors.

Mr. STATHAM: It is possible to draw up instructions which should make a clear distinction between those which competitors are to observe and those which are merely suggestions. You cannot draw up a general rule for the purpose. It would depend upon the way in which each set of instructions was drawn up.

Mr. GIBBS: I have found no difficulty in getting promoters to decide what were essentials and what were only suggestive. If assessors would take the trouble to consult promoters beforehand as to what were essentials they would have no difficulty in determining.

Mr. MATT. GARRETT [F.]: It should be fairly easy to understand what are essentials and what are only suggestions, and I think it should be stated quite clearly. Competitors ought to know exactly that they must do certain things or they will be barred out; and there may be other points to which the assessor or the promoters may think it desirable to draw attention, but upon which they do not wish absolutely to tie competitors down. These should be enumerated under the head of suggestions and not be called "conditions," and it should be stated clearly in every set of general instructions that certain things are absolute conditions which must be complied with, and failure to comply with them should involve disqualification. They should be quite distinct from the suggestions as to what is merely desirable. That seems to me a thing which can be easily expressed in these regulations, if they are to go forward as regulations; but I would like to support the previous speaker, who drew attention to the fact that either these things ought to be mere suggestions all the way through, or they should be put forward to the public as absolute regulations binding upon the members of the Institute. If the Institute has power to control its members and the members of Allied Societies, it may be considered desirable to say to the public, "If you want competitive designs from the members of this Institute and its Allied Societies you must comply with certain conditions, otherwise none of our members will be allowed to compete under pain of expulsion from the society." If the Institute is strong enough to say that, it would be for the general good to do so. Otherwise it would seem desirable not to call these regulations, but to treat them as suggestions all through, and not to put in anything which had the appearance of dictating to promoters.

Mr. F. R. FARROW [F.]: The point put forward is a very good reason why these regulations should be referred back to the Competitions Committee. Ten years ago the Institute used to send out a paper called "Suggestions for the Conduct of Competitions." The document had now been altered to regulations, and we should refer it back to the Committee to use the words "shall" and "must" instead of "should" and "may." If it was desirable in the opinion of the Competitions Committee to separate some things into regulations and others into suggestions,

there could be no objection to that being done, and probably it would be the better course to pursue.

Mr. G. A. T. MIDDLETON [A.]: First it is said that this paper should consist partly of regulations and partly of suggestions; and secondly, that any particular competition should be governed partly by regulations and partly by suggestions. Each seems to be reasonable. Several of them are better as suggestions than regulations, and several are better as regulations than as suggestions.

Mr. K. GAMMELL [A.]: I think it should be laid down in the regulations that the scale of the drawings should be as small as the character of the building shall permit. That should be more or less definitely stated and not left too open, because we all know the enormous amount of trouble which is incurred by increasing only slightly the scale of a drawing.

Mr. WOODWARD, speaking on Clause 3, suggested that after the word "architect" in line 2 the words "joint architect, or consulting architect" be inserted.

Mr. HARE: The first competition in which I was successful I was a very young man and unknown, and the Committee being doubtful about entrusting me with the work, engaged the assessor as consulting architect, and I was very glad to have him, for he helped me very much all the way through. I think that in cases of a similar nature if the assessor was prepared and allowed to become consulting architect, it would solve the difficulty, and I cannot see any objection to it.

Mr. STATHAM: I suggest that the clause remain as it is. The word "architect" includes joint architect.

Mr. GIBBS: I was assessor for a competition; the architect who was appointed carried the work halfway through and died. There was another architect appointed. They asked me under the circumstances to act as consulting architect. I did so, and I think I did right.

Mr. FRANK LISHMAN [A.] said it seemed to him a great hardship that employees should be debarred from taking part in a competition in which their principal was engaged as assessor. Assistants would have to think twice before engaging themselves to a principal who might be appointed as assessor for a class of building in which he was considered an expert. In all probability it was on account of his assistant's usefulness in that particular class of building that he was employing him. If assessors were appointed with discretion the man most eminent in the district in which the competition was being held would be the very man likely to be appointed, and he would be most likely to have younger men in his employ who were trying to win competitions for themselves. It would be a great hardship to disqualify a man from a competition on the assumption that he might be privy to its conditions or regulations. Take the case of an assistant who had determined to go in for a competition suddenly finding that his chief had been appointed assessor; he would either have to leave his employer or stay on and give up all idea of competing. It seemed to him most unjust. Then, again, supposing he resigns, from what date would his resignation count in order that his previous employ might not be a bar to his competing? He may not have heard of it till within a month or so. He did not conceive the position arising in his own experience, but he put it as a matter which ought to be considered by the Competitions Committee.

Mr. STATHAM: The real reason, I take it, is that the assessor might be well acquainted with the work and would recognize the design. But that applies in so many other things. You must trust to the honesty of the assessor. The passage about the employee is rather undesirable, and it is very hard upon a man who would have a chance in a competition to be debarred from it because his principal was the assessor. I think the provision very unfair.

A MEMBER: I have great pleasure in supporting Mr. Worthington.

Mr. MIDDLETON: If the assessor is appointed in advance

then the assistant will know, but if the assessor is appointed at the last moment then there would be a difficulty.

Mr. SELL: There are hard cases here and there, but that is not sufficient to justify the alteration proposed.

Mr. LISHMAN: Is the case quoted by Mr. Worthington sufficient to justify such a drastic provision?

Mr. GAMMELL: I took part in a competition which the assessor awarded to a man who was a pupil in his office; he afterwards awarded that gentleman another competition. I should like to support Mr. Worthington's remarks.

Mr. E. GODFREY PAGE [L.]: The profession ought to avoid not only evil but all appearance of evil. The hard cases are very scarce.

Mr. GEORGE HUBBARD, speaking on Clause 4, said that there was a very big principle involved in this clause. Competitions were most expensive to the profession. Take, for example, a competition in which the outlay was to be something like £50,000. It is probable that there would be at least a hundred competitors. The approximate cost to each competitor would be £50, which multiplied a hundred times represents a total cost to the profession of £5,000. The return to the profession would be five per cent. on the capital outlay of proposed building, and this would return to the profession only £2,500. Hence the profession as a whole would lose £2,500 on that one competition. This large expense was brought about through the elaborate working up of the drawings. They all knew, however, that the main idea of the scheme which determined the success or failure of the design was arrived at in the very early stages. If that main idea could be put on paper in an intelligible manner for a preliminary competition, the assessor might be able to select say half a dozen of the best schemes, and have a second competition among the authors of those schemes in the usual way. Such a system would be more economical to the profession as a whole, and in consequence should receive the Committee's consideration.

Mr. JOHN LEEHING [E.] supported Mr. Hubbard's proposal and suggested the addition of the following sentence to Clause 4—after the words "so stated": "If the assessor further advises that the designs in their preliminary stage shall be submitted to him in such form, the foregoing method of preparing the drawings shall be modified to such extent as shall enable the assessor to limit the amount of work by competitors in the initial stage."

Mr. JEMMETT supported Mr. Hubbard. The first competition should be for the architects' personal work; then a certain number should be selected and their drawings in the second competition be paid for according to the amount of elaboration required. If, for instance, perspectives were wanted, promoters would have to pay more for them. That would be fair all round, and would get rid of the difficulty some assessors felt in recommending a design before seeing it elaborated. The Institute ought to make a most determined effort to cut down the expenses of competitors. Under the present system, too, the work was so exhausting that the competitor could not do justice to himself. It was sheer donkey work. He really thought that with conditions such as he proposed a much better class of work would be sent in. He appealed to members of the Council, particularly to those who were so fortunate as not to need to take part in competitions, to support the Competitions Committee more than they had done in the past. They did not seem to realise the importance of the question, or to remember that all public works nowadays must be done by competition except when it was done by officials. Competitions therefore dealt with the most important part of their work. It was the class of work which should show the high-water mark of their achievement; it was work that many of their most gifted men were employed upon, and these men ought not to be handicapped by being forced to do such a large amount of unnecessary labour. Some great effort should

be made to make the cost of competitions less and the awards better, so that a man's work should not be so largely a gamble as it was at the present day.

Mr. STATHAM agreed with Mr. Jemmett. The idea of having a sketch competition in which the work should be sketched by the architect himself was an admirable one. An assessor with any architectural perception in him would be able to judge from a small sketch of the power of the designer and the degree of originality of his design and how far it was worth going on with. This would save the profession an enormous amount of labour and expense. Some decisive sentence recommending that should be put in.

Mr. A. E. MUXBY: I fully sympathise with Mr. Jemmett's ideas, but I should like to ask him whether he thinks that the general run of assessors would be strong enough to resist an attractive drawing, and whether his suggestion would not result in the architect having to produce a more and more elaborate design, until we finally get back to the old thing, and instead of having a staff in his office doing the work he would have to do the whole of it himself.

Mr. MATT. GARBUTT: What would happen to a man like the late Mr. Bodley, for instance, if he had to depend upon his own sketches in entering for a competition? His chance would be very small in any scheme where it was compulsory for the sketches or drawings to be from the competitor's own hand.

Mr. STATHAM: You can see from a sketch-plan whether a man has an idea.

Mr. F. R. FARROW: These sketches would be viewed by a professional assessor, who knows how to form a judgment from sketches. The proposition is a most admirable one, and if carried out would be a great benefit to architects.

Mr. PERCY ROBINSON [F.], President of the Leeds and Yorkshire Society: This is a case where the discretion of the Institute Council or the President might come in. It would not be applicable in all cases, but it would in the majority. A competition is generally either won or lost when the author has settled upon his scheme; but there are cases, in church competitions for instance, where something more elaborate is called for in the first instance.

Mr. LEEHING: There is another point of view, and that is with regard to the feelings of the general public towards architects and competitions. In my experience in the North would-be clients have said: "Won't you take less than five per cent.? You compete for buildings and spend a lot of money on your drawings on the off-chance of winning. Now won't you take less than five per cent.?" If we can only limit the number of competitors, as architects and as a profession generally we shall stand better with the public. The medical and other professions would not compete against one another as we do, and I think if we can limit the number of competitors the general public will feel that the profession is not perhaps quite so "down-at-heel" as it appears to be by the great number who compete.

Mr. JEMMETT: The present system is simply a relic of the bad old days when we used to compete for a lay committee to judge. We used to try to make pretty drawings to take in a person who knew nothing about them. Now we have technical assessors it is rather an insult to say that they cannot understand our design without elaborate pictorial drawings.

Mr. E. M. GIBBS, speaking on Clause 5, said he quite agreed with a good deal of what had been said with regard to Clause 4, and it might modify his opinion as to what should be done with Clause 5. He proposed that there should be a scale of payment for approximate out-of-pocket expenses, to be calculated on the amount proposed to be expended on the building. If some small scale were fixed, it would recoup architects their out-of-pocket expenses. These were often much more serious than



Mr. Hubbard said. Sometimes the total out-of-pocket expenses were four times the commission, and the value of the drawings submitted was very often as much as the value of the building. It was a most abominable waste of professional time and money, and they ought to resist it. He did not think the public were so unreasonable as to expect such sacrifices from them if they only put the case fairly before them. If fair regulations were made they would be accepted by promoters generally as a matter of course. They would say, "This is the regulation of the Royal Institute, the leading Society of the profession, and no doubt it is right," and they would follow it. The scale he proposed was as follows:—

Sub-section (a).—After the word "designs" in the second line insert: "Each competitor who submits a *bona fide* design shall receive part payment of his out-of-pocket expenses at the rate of half the scale named in sub-section (d)."

Sub-section (b).—Strike out the words "a specified sum for the preparation of his design" and insert: "Payment of his out-of-pocket expenses at the rate of the scale named in sub-section (d)."

Sub-section (c).—Strike out the words "the preparation of" and after the word "design" add: "and also payment of his out-of-pocket expenses at the rate of the scale named in sub-section (d)."

Sub-section (d).—Insert additional sub-section as follows:

*Scale of payments for approximate amount of out-of-pocket expenses to be calculated on the amount proposed to be expended on the building.*

For under £1,000 . . .	£10.
For £1,000 to £250,000 . . .	£10 for first £1,000 plus two shillings per cent. on the whole.
For £250,000 to £500,000 . . .	The same as above for first £250,000, plus one shilling per cent. on the excess.
For £500,000 to £750,000 . . .	The same as above for first £500,000, plus sixpence per cent. on the excess.

This would work out as follows:—

£	£	£	£	£	£
1,000 . . 10	20,000 . . 30	150,000 . . 160			
2,000 . . 12	30,000 . . 40	200,000 . . 210			
4,000 . . 14	50,000 . . 60	250,000 . . 260			
10,000 . . 20	75,000 . . 85	500,000 . . 385			
15,000 . . 25	100,000 . . 110	750,000 . . 447			

Half these allowances for unlimited competitions.

Continuing, Mr. Gibbs said he thought promoters would accept such a scale. The sums payable would be small in proportion to the value of the designs sent in. They had the choice of many designs for another 5 per cent., and the payment would tend to prevent the promoters indulging in competitions too freely. Promoters seemed to think that architects would compete under almost any conditions, and that they might as well have their designs as not; but if they had to pay for them they would be a little less indulgent. It would also tend to lessen unlimited competitions. There would be more limited competitions, a more careful selection of competitors, and the chances of competitors would be improved. On the whole, he thought it would have a very beneficial effect. At the same time, there was very much in what had been said as to the reduction of the work in the drawings, and perhaps a combination of Mr. Leeming's amendment with his (Mr. Gibbs's) might be the best solution of the matter.

Mr. W. G. Hunt [F.]: It seems a very expensive business for a small competition. Supposing a competition for a small building of £1,000. You might easily have 100

men go in for it, and each would receive £10, making the cost of the competition as much as the building.

Mr. Gibbs: If that is a hardship on the promoters, is it not a much greater hardship on the profession? Does it not show an absolute injustice to us? The promoters have the choice themselves; they are not bound to have a competition, and if they do let them pay for it.

Mr. W. G. Hunt: Architects have no need to go in for them.

Mr. Leeming proposed, after the word "designs" in the second line of Clause 5, sub-section (a), to add: "the same to be sketches in such form as the assessor shall advise, the object being to avoid useless work. Of these sketches a limited number shall be selected, and those who take further part in the competition and submit a *bona fide* design shall receive part payment of their out-of-pocket expenses on the scale named in sub-section (d). That at any rate would knock out the "office-boy". Some £750,000 was the amount the Admiralty and the War Office buildings were to cost in the original scheme. The Government paid £600 to each of the nine competitors chosen. On Mr. Gibbs's scale of £147 the latter amount was reasonable. But the London County Council only gave £200 to each chosen competitor for a somewhat similar building. In the recent competition for the Civil Engineers' building, which was to cost £100,000, according to the professional papers they awarded £200 each. In that instance Mr. Gibbs was below the amount given. On the whole he thought that Mr. Gibbs's scale would meet with the approval of promoters.

Mr. Snell: On the County Council competition that would have meant a penny rate at least. He suggested that the words "In competitions for public works involving the expenditure of public money this method is recommended" should be cut out entirely. That sentence was put in in consequence of a resolution passed by the Institute in a moment of weariness. Why should it be limited to public buildings? If this provision were made in the interest of architects it should not be confined to public buildings. If it were made in the interest of architects merely as tax- and rate-payers, that was a matter of social politics with which the Institute had nothing to do at all.

Mr. J. W. Stoxhold [A.], referring to the desire to limit the number entering a competition, said that such limitation would not at any rate be in the interest of the young architect. Every competition should be as open as possible; what they should limit was the amount of work upon the competition itself.

Mr. Gammell said that it was probably known to some if not all of those present that the inclusion of the particular words under consideration could be claimed with absolute fairness to be due to his persistent efforts during the past three years. When introducing his resolution in 1907 he had given the fullest explanation of his reasons, and on subsequent occasions had amplified them, and therefore did not propose to recapitulate unless forced to do so. He could not agree with Mr. Snell that the resolution had been passed in a moment of weariness on the part of members, because, so far as his memory served him, it was passed within about thirty-five minutes of the opening of the meeting. What little judgment or instinct he (the speaker) fancied he possessed impelled him to the opinion that if he wished to see his recommendation adopted as part of the Institute's future policy, he must be able to bring home to members that the good of architecture had from the outset come first in his thoughts and the good of the individual second; and in all sincerity he asked them to believe this. He had said that from time to time he had amplified his reasons for prosecuting this matter and eventually arrived at a point where he believed nothing further could be said in support of his case. He was wrong. In November last he had the privilege of proposing this resolution before the Debating Society of the Architectural Association, having



for his opponent Mr. W. G. Wilson, Fellow of the Institute. In answer to his (the speaker's) pertinent question, "How is the young and unknown man to obtain inclusion in a competition of a selected nature, able though he might be, though not having carried out any work sufficiently important to justify his inclusion?" Mr. Wilson had expressed the opinion that the proper method for the young man to obtain such recognition was to cultivate the social virtues, which in his (Mr. Gammell's) opinion meant nothing more than to go out into society, to make himself known, to push himself, to speak on all or every occasion, whether he had anything to say or not—in fact, to pursue a policy which, to a man of any decent feeling, would be absolutely nauseating; and when he used the word "decent" he did so with careful premeditation. He thought that a great many present would agree with him that the class of men to whom they could look to produce good architecture was the very antithesis of the class whom he would term "Social Success & Co." The class of man he wanted to help was the one which by virtue of possessing the very power to produce good architecture was prevented "as a rule" from speaking for itself. As regarded the opinion of the provincial members who had spoken that evening, he felt compelled to suggest that their remarks could not be taken as being so disinterested as his. He did not blame, in these days of keen competition, any man or body of men for trying to keep as much work within their own hands as possible. But that raised the personal side of the question, to which he alluded at the outset of his remarks, and he honestly believed that if, on some future occasion when they came to vote on this particular suggestion, it were deleted, they would be voting, not for the good of architecture but for the good of the individual, and it was because of that he should ask them with all the eloquence at his command to vote when the time came for the inclusion of the clause, for thereby in his humble opinion they would individually be helping to carry out the principal aim of the Institute—viz. "the advancement of the art of architecture."

Mr. HUBBARD: I think the wisest course would be to vote on this point whether those words remain in or not.

THE CHAIRMAN: This is an informal discussion, the object being to elicit opinions.

Mr. HUBBARD: May I ask what is the opinion of the Meeting on this point?

THE CHAIRMAN: I take it that Mr. Gammell's resolution was carried at a General Meeting, and that resolution still holds good. By discussing this latter part of sub-section (a) of Clause 5 I do not think we get any further beyond eliciting opinions. The Institute has already passed a resolution recommending that in the case of public buildings involving the expenditure of public money the system of open competition should be adopted.

Mr. STATHAM: I should like to express another opinion in favour of its remaining.

Mr. HUBBARD: I cannot see how you obtain the opinion of this Meeting unless a resolution is passed.

THE CHAIRMAN: The report of this discussion will be brought before the Competitions Committee, and they will modify the regulations as far as they consider advisable and bring them before the General Meeting again.

Mr. JEMMETT: I should add my support. Mr. Snell said that he did not see why it should not be added to private competitions if it is for the good of architecture. I take it that it is for the good of architecture, and I do not see why it should not be used for private competitions. I think it would be a very good thing.

THE CHAIRMAN: Do you mean limited competitions?

Mr. JEMMETT: Yes; private competitions will be the only limited ones now by this regulation. All public competitions for public money must be absolutely public. Therefore all limited ones must be for private individuals.

THE CHAIRMAN: I should like to point out that this is merely a recommendation.

Mr. JEMMETT: Yes, but it is to become one of our regulations. We are recommending that all competitions for buildings to be erected with public money should be entirely public, therefore Clauses (b) and (c) must refer only to competitions for private buildings, such as for large firms and semi-public bodies. If I am in order in speaking to these private competitions, I should like to say that there is nothing in sub-section (c) about the provision of an assessor. I take it the principle of this Institute in spirit, if not in form, is that no member shall take part in a competition unless there is an assessor. I should like to see some regulation laid down that where a firm asks half a dozen of their personal friends to compete for their new warehouse, or anything of that sort, there should be an assessor. Most of the men who are privileged to take part in these competitions would very strongly support an assessor for public competitions, and I see no reason why they should not support an assessor for a private competition.

Mr. ROBINSON: Surely it is governed by Clause 1.

Mr. MATT. GARRUTT: There is a difference between a competition for a public building and a private competition such as Mr. Jemmett is referring to. The absolute requirement of an assessor and of an absolutely open competition for public works appears reasonable, but is it reasonable, supposing a firm wishes to ask three or four of its own friends to compete for a design for their work, to lay down any regulations for them? They may be perfectly willing to let the lay head of the firm decide, and I do not think it would be at all reasonable to interfere in such a case. There should be great care in drawing up these regulations, especially if there is any idea of making them compulsory, to avoid dictating where such a course is unjustified.

Mr. GAMMELL: I do not think we should interfere in private competitions at all. We have right on our side so far as public competitions are concerned, but not with regard to private competitions.

Mr. HUBBARD: I support what Mr. Gammell has said.

Mr. JEMMETT: If what Mr. Gammell says holds good (b) and (c) can be knocked out, because we are ruling that all competitions for public works should be open. If we are not to deal with private competitions, why suggest anything with regard to them? If we do enter into them, surely we are entitled to exercise some control.

Mr. HUBBARD: Surely that cannot be so. I happen to be engaged in a private competition which the promoters intend to assess themselves. As a matter of fact, I think they are the only people who know what they want; a professional assessor could not tell them.

Mr. MIDDLETON: This I think should be one of the permissive and not one of the compulsory clauses.

Mr. HENRY T. HARE, Hon. Secretary: I think there is a good deal of confusion in the minds of some members with regard to the meaning of these three alternatives. In the first place it is not proposed at all to force promoters to adopt any one of them. Clause (a) merely says "this method is recommended." It is not proposed that this should be a regulation. There may be cases where promoters would prefer a limited competition, and the idea is, if they express such a wish, not to attempt to coerce them to adopt one of the other alternatives. It would be a great mistake to lay down these rules in too hard and fast a form. Clauses (b) and (c) could not be eliminated altogether, because the intention of the recommendation in the first clause is to deal with cases where public money is to be expended. But in many cases it is not public money in the sense which is intended there. Many large buildings are built by public subscription. Those would not be included in (a) at all—at least that is my opinion of its meaning. There are many large institutions, schools, and buildings of that kind, which are erected by private subscriptions, and they would not be included in (a). The

point I wish to emphasise is that we do not propose to lay down these things as absolute regulations.

Mr. HERBERT SHEPHERD: May I support Mr. Gammell in differing from Mr. Jemmett? I have had some experience recently in a competition for a very large firm in London. I was told by the promoter that he knew what he wanted, and I presume he was going to ask the advice of persons connected with his business in regard to the plans submitted, and, so far as I know, everything was perfectly fair and above-board. It is laid down in these regulations that competitions should be conducted in one of three specified ways. We cannot possibly say to a private promoter, "If you want to get a design from the profession you must comply with this particular regulation." That would be an impossible attitude for the Institute as a body to take up.

Mr. JEMMETT: I think the fact of members of the Institute competing in a private capacity, without being paid and without an assessor, does tend to weaken the force of these regulations as applied to public bodies. Take a man on the council of a public body, if he knows that three or four well-known architects are only too willing to compete for him personally without any assessor and without any remuneration, he does not see why a public competition should not be run on the same lines. I think we ought always to have assessors. Individuals cannot be expected to refuse to compete without one, although they may resent it, unless there is a law to support them. The Institute can save us from the position of having to choose between our self-respect and our daily bread, and it ought to back us up in every possible way. It is very undignified for us all to be sending in work to a man who knows nothing about it. A public committee might also say "We know what we want; why should we want an assessor more than a syndicate which is going to build a big warehouse?" It seems to me this is a point which the Committee ought to bear in mind.

Clauses 6 and 7 were passed without comment.

Mr. P. S. WORTHINGTON, on Clause 8: I see no reason for suggesting that the premiums should be merged.

THE CHAIRMAN: We suggest they should not be merged.

Mr. WORTHINGTON: The very fact that this point is mentioned suggests that they might be.

THE CHAIRMAN: Hitherto it has been so much the custom to merge them.

Mr. WORTHINGTON: It is not much of a hardship if it does merge, but I do not see why we should not get the premium if we can. I suggest that all reference to the merging of premiums be omitted.

Mr. WOODWARD, on Clause 9: I would suggest that the deposit ought likewise to be returned and that the following words be added: "all unsuccessful designs should be packed and carefully returned to the competitors at the cost of the promoters." I understand the drawings are sometimes sent back damaged and mutilated, and words to that effect might be put in.

Mr. GAMMELL: I obtained a resolution in this room in which the Meeting expressed the opinion that deposits should be returned, and I cannot understand why some action has not been taken. I brought it forward in consequence of a case in which I was treated rather scurvily.

THE CHAIRMAN: I think the answer is that no case of that kind has been reported to the Institute. If you had told us you would have given us the opportunity of taking action.

Mr. WOODWARD: Would the Honorary Secretary tell us what the following words mean in Clause 10: "the design is his own personal work"? Supposing a busy man entering into a competition it is necessary that he should employ his assistants in getting out the drawings.

Mr. HARE: It does not mean that the drawings must be his; it means that it is his design.

Mr. WOODWARD: That the competitor himself shall

design, and the design may be worked out by his assistants and sent in to the assessor? Would that come within the scope of this clause?

Mr. HARE: That would be perfectly legitimate under this clause.

Mr. MATT. GARBUTT: The clause appears to be a sort of indication that this Institute and the Allied Societies include so many untrustworthy people that we have to guard against them. A competitor, a member of this Institute, having signed a declaration that the design is his own personal work, you say to the promoters by this regulation: "Now we have so many liars among us that you had better investigate what this fellow says and find out whether he is approximately telling the truth." I think it is a reflection upon the members of this Institute that this should go into Clause 10.

Mr. HARE: I think Mr. Garbutt is right. My own opinion is that this last sentence in heavy print is inadvisable. If this clause is not in, you always have that right.

Mr. PERCY ROBINSON: It would be very difficult to enforce this clause. I have known two or three instances where a false declaration has been made. But it is extremely difficult to bring it home to the offenders, and it seems to me it is somewhat undignified and useless to have this clause in unless we can enforce it.

Mr. WORTHINGTON: I think, on the contrary, if this clause is in, it will give the promoters the hold they require.

Mr. HARE: Surely they have the right without it. A man who makes a false declaration can be penalised.

Mr. JEMMETT: I would like to see the Institute have some sort of power in its hands, and use that power to call for this proof—the matter to be kept within the profession I mean. I should like it used on every reasonable occasion.

Mr. SHEPHERD: You say "premiated" design. That should apply to all the selected designs. It is a matter of principle.

Mr. J. MYRTLE SMYTH [J.]: Is it necessary to put in the words "in his own office"? I do not see that it matters where the work is done.

Mr. WOODWARD: Clause 11, sub-section (d) says: "If the assessor or assessors be of opinion that the outlay stated in the instructions is inadequate." Should the assessor, if he knows that the sum named by the promoters is inadequate, go on with the assessorship at all? Should not he at once tell the promoters that the building could not be decently done for the money and retire from the assessorship unless they are prepared to spend an adequate sum.

Mr. GIBBS: If the assessor allows the sum they propose to be put in as a condition I think he ought to insist upon it. If it is put in merely as a suggestive expenditure, then he should have liberty but not otherwise. I do not think he should have the liberty you give him in the regulations. I think it very unjust indeed to competitors who have probably limited their designs to comply with a condition as to cost that the assessor should have any option whatever.

Mr. HARE: This clause is put in to meet a case in which an assessor is called in after the designs are submitted, where the instructions have not been drawn up by an assessor. In a case like that, where he is of opinion that the building cannot be done for the money, he has to make the best of it. It would be foolish of him to retire from the assessorship. It is suggested he should make the best of a bad job, and say to the promoters: "The amount you have allowed is not sufficient, but I am going to suggest to you the best reasonable design, which can be done as economically as possible, to give you the result you want."

Mr. STATHAM: Should not it be said this should apply only when the assessor is appointed after the drawings are sent in, otherwise you are giving the right to an assessor to pass an inadequate sum?

Mr. HARE: I think it should.

Mr. JEMMETT: Does the Institute bar competitions in which there are no assessors? If a body wishes to start

on our lines, but does not appoint an assessor, do we bar our men going in?

Mr. HARE: What happens is this: A competition is advertised, and the conditions laid down by the surveyor, or whoever it may be, and then we step in and say: "We bar this," and they appoint an assessor; but the conditions have been drawn up before the assessor is able to form any opinion as to the adequacy of the amount.

Mr. GIBBS: Cannot we ask for the conditions to be revised in such circumstances?

Mr. HARE: Yes, but the correspondence goes on, and time passes, and so it happens in many cases that the assessor is not actually in touch with the promoters until the designs are sent in.

Mr. WOODWARD: The last sentence of Clause 13 says: "The setting aside of the assessor's award for any other reason constitutes a breach of faith on the part of the promoters." I suggest that you delete the words "faith on the part of the promoters" and insert "the agreement." It would then read thus: "The setting aside of the assessor's award for any other reason constitutes a breach of the agreement." I am assuming now that sub-section (a) in Clause 2 did in your opinion constitute an agreement. If you can make it now a legal binding agreement I should be pleased.

Mr. HARE: It would be a very desirable thing if it could be made a formal agreement, but it is not possible. There could be no agreement except under seal.

Mr. WORTHINGTON: Does not the penalising to the extent of 1½ per cent. meet the case? Can you always insist on the assessor's award being accepted?

Mr. HARE: You mean in Clause 7.

Mr. WORTHINGTON: Yes. It seems to me you cannot always insist on the assessor's award being accepted; but it is a very good guarantee if the promoters are penalised to the extent of 1½ per cent. if his award is not accepted.

Mr. SHEPHERD: With all respect, I submit that the contention of the Honorary Secretary with regard to competitions is not quite right. I understand the law to be that if the promoters send out conditions for a competition under seal they thereby enter into a contract with the competitors.

Mr. HUNT: I think I may say that is right. The seal in my case was on the conditions.

Mr. HARE: Before you were appointed?

Mr. HUNT: Yes.

No further observations being offered, on the motion of the CHAIRMAN, seconded by Mr. FRANK LISHMAN, the Meeting resolved that this question of the regulations for the conduct of architectural competitions be referred back to the Competitions Committee with a report of these proceedings, and with power to co-opt on to the Committee provincial and other members.

#### "Dry Rot" (*Merulius lacrymans*) in Timber.

The attention of the Council has been drawn to the issue by the Board of Agriculture and Fisheries in October last of a leaflet referring to the increasing prevalence of the disease known as "dry rot" in timber used in the construction of buildings, and, having taken the matter into consideration, the Council deem it to be in the interests of the building public generally to issue some observations thereon.

From the leaflet of the Board of Agriculture the following extracts are taken:—

"Infection with the dry-rot fungus sometimes takes place in the forest when felled timber remains stored there for some time. The first evidence of such infection is indicated by the presence of red stripes in the sawn wood. If such

wood is thoroughly seasoned the mycelium present in the red stripes is killed. If the seasoning be neglected or imperfectly done, the mycelium, which possesses the power of remaining in a latent condition for some time, commences active growth when the wood is used in any part of a building where it is exposed to dampness, and this in some cases is unavoidable, as when the ends of joists are built into a wall.

"Under such circumstances dry rot eventually appears.

"On the other hand, the fungus is by no means rare on old beams and boards stored in wood-yards, &c., and it is mainly from such sources that spores or portions of the spreading mycelium are introduced into buildings by new wood which has become infected.

"The fruit of the dry-rot fungus presents the appearance of irregularly shaped, flattened, or undulating patches of variable size, adhering by their entire under-surface to the substance on which they are growing. When mature the central portion of the patch is covered with an irregular network formed by slightly raised anastomosing ribs, and is of a rich brown colour due to the enormous quantity of spores which are deposited on surrounding objects under the form of snuff-coloured powder. These spores are diffused by currents of air, or by rats, mice, and insects.

"The margin of the fruiting-patch is surrounded by a snow-white fringe of mycelium which spreads in every direction over surrounding objects, creeping up walls and passing through crevices, the advancing mycelium being supplied with food and moisture from the parent plant growing on wood.

"This food is conducted through cord-like strands which form behind the thin, advancing margin of mycelium.

"Owing to this supply of food from a central source the mycelium can extend over stones and other substances not containing food, and thus spread from the basement to the top of a house. Each time the migrating mycelium comes in contact with wood the latter is attacked and a new centre of food-supply is established, from which strands spread in search of other sources of food. The mycelium often forms felt-like sheets of large size that can readily be removed intact. These sheets are white at first but soon change to a pale grey colour—a character by which dry rot can be readily distinguished from another wood-destroying fungus, *Polyporus fomentarius*, even in the absence of fruit, the felted mycelium of the latter remaining permanently white.

"The specific name of *lacrymans*, or 'weeping,' alludes to the power of the fungus to attract moisture from the atmosphere. Under certain conditions moisture is absorbed to such an extent that it hangs in drops, or even drips from the surface of the fungus. This moisture assists very materially in rotting the timber, which afterwards becomes quite

dry and friable. Hence the popular name, 'dry rot,' which alludes to the last and most frequently observed stage of decay."

The depletion of the more matured forest trees resulting in the importation of immature wood is said to be one of the contributory causes of the spread of the disease.

Spores may exist in the earth arising from the roots of trees or other source.

The rapid completion of a house before the materials of which its carcase is constructed have had time to dry thoroughly conduces to the germination of dry rot.

A warm, damp atmosphere surrounding the wood, such as exists under a floor immediately over the ground and in unventilated cellars, is another condition conducing to the spread of the disease.

Although, as above remarked, immature or imperfectly seasoned timber is said to be a cause of the spread of the disease, yet thoroughly matured and sound timber in a warm, moist atmosphere will readily fall a prey if attacked by the mycelium of dry rot, once a spore has been introduced.

It has been proved that the spores of the disease can be carried from house to house on the clothes or tools of workmen, and that wood can be infected from a spore on a carpenter's saw.

From the foregoing it will be seen that the disease may have been introduced (*a*) in the timber, (*b*) from the adjacent earth, and (*c*) accidentally by the importation of a spore. These are conditions over which the architect has obviously no control.

#### The School Buildings Inquiry.

The Departmental Committee appointed by the President of the Board of Education to inquire into the possibility of reducing the cost of buildings for public elementary schools,\* in a communication to the Institute Council dated the 3rd inst., intimate that "they would greatly value any assistance by way of personal evidence or otherwise which the members or professional advisers of the Institute may be in a position to give them in dealing with the subject of their inquiry." The Council have replied expressing their willingness to do anything in their power to assist the Committee, and as a first step have nominated Messrs. J. Osborne Smith [*F.*], W. Gilmour Wilson [*F.*], and Henry W. Burrows [*A.*] to attend before the Committee and give evidence on the subject.

Mr. Charles Bathurst, in the House of Commons on the 8th inst., asked the President of the Board of Education (Mr. Walter Runciman) whether the terms of reference to the recently appointed Departmental Committee on School Buildings were intended to include the consideration of what was the best type of building for an elementary school,

and what was the best internal arrangement of classrooms, cloakrooms, and offices, bearing in mind not merely present convenience, but also the possibility of future extension; and, if not, whether in view of the differences of opinion among school architects, and their occasional lack of foresight in these matters resulting in increased expenditure on the part of local education authorities, he would specifically widen the terms of reference so as to include this consideration.—The President of the Board of Education replied: I purposely restricted the reference to the Departmental Committee to materials and methods of construction in order that this small Committee might be able to deal with the matter expeditiously. I think it would not be at all in the interests of local education authorities that I should extend the reference so as to include the whole question of school planning, which is very complicated. As regards school architects, I am disposed rather to welcome than to discourage differences of opinion, and in the interest of progress, which involves a certain amount of experiment, I should be very reluctant to prescribe any type or types of school buildings as the best.

#### The Government Offices, Whitehall.

Lord Claud Hamilton, in the House of Commons on the 7th inst., asked the First Commissioner of Works whether he would consider the expediency of removing the painted wood hoarding which had for so many years disfigured the stone screen facing the entrance to the Admiralty in Whitehall; and whether he could hold out any hopes of the completion of the towers of the Home Office in Whitehall in accordance with the design of the architect.—Mr. Harcourt: The reply to the first paragraph is in the affirmative; but the cost will be considerable, and I am not prepared at this moment to incur it. I much regret that financial exigencies will not permit me to undertake the completion of the towers at present.

#### The Queen Victoria Memorial.

Mr. Douglas Hall, in the House of Commons on the 7th inst., asked the First Commissioner of Works whether he could say when the Queen Victoria Memorial facing Buckingham Palace would be completed; whether any time for the completion was stated in the original contract or commission, and, if so, would he state the time; and was he aware that the present condition of the memorial was an eyesore to everyone using the Mall.—Mr. Harcourt replied: I anticipate that the work will be finished in the course of the next twelve months. No actual date for completion was fixed in the original contract; the progress of sculpture is always doubtful, and it is not usual to name a date. Mr. Brock, the sculptor, asked for ten years, and the memorial will probably be completed within seven years from the date of contract.

\* For constitution of Committee and terms of reference see JOURNAL, 5th March, p. 389.



—Mr. Gibson Bowles asked if it was proposed to defer the opening of the Mall into Charing Cross until the completion of the memorial.—Mr. Harcourt said he hoped to open the Mall as early as possible, but he was rather dependent on some work of the County Council outside the confines of the Royal Park.

#### The Royal Gold Medal, 1910.

The following letter addressed to the Hon. Secretary and Secretary of the Institute has been received from General Sir Dighton Probyn:—

*Buckingham Palace, 2nd March 1910.*

GENTLEMEN,—I have to acknowledge the receipt of your letter of the 1st inst. in which you announce for the information of his Majesty the King, that the Royal Institute of British Architects has awarded the Royal Gold Medal for 1910 to Mr. Thomas Graham Jackson, R.A.

I have had the honour to lay your letter before the King, and I am now commanded to signify to you his Majesty's approval of this award.—I am, gentlemen, yours faithfully,

D. M. PROBYN,

*General Keeper of His Majesty's Privy Purse.*

#### Dinner to Mr. Edwin T. Hall.

Mr. Edwin T. Hall finding it necessary owing to pressure of private business to resign his seat on the Institute Parliamentary Bill Committee, the President, recent Past Presidents, and members of the Council are entertaining him to dinner as a mark of their appreciation of the eminent services he has rendered the Institute in connection with the work of this Committee and its predecessors the Charter Revision and By-laws Revision Committees. The function is to take place at the Café Royal, Regent Street, on Monday the 21st inst.

#### Mr. Lever's Benefactions: Gifts to the Schools of Civic Design and Architecture, Liverpool University.

Mr. W. H. Lever, who was recently appointed chairman of the Liverpool School of Tropical Medicine in succession to the late Sir Alfred Jones, has given particulars of a munificent scheme by which he desires to help the University and its work. Mr. Lever explains that the result of his recent action against certain London newspapers was that Lever Brothers had secured a sum of £91,000 in damages. He had never at any time intended that the money should go to himself, and in looking round to see what he could do to get rid of it he had thought of the Liverpool University. Arrangements had been made with the owners of the old Bluecoat School for a lease for a number of years. During that period the University could have the option of purchasing the school for a sum approximately of £24,000. Any time when the University exercised that option he would pay the money, and

the school would be furnished. If the building was not found suitable, then he would pay £24,000 for the erection of a building adjoining the University, in which the School of House and Town Planning could be accommodated and also the School of Architecture. In the meantime, while the University were considering whether they should exercise the option, he would pay the rent of the school. He wished to provide some money for the School of House and Town Planning, the School of Tropical Medicine, and the School of Russian Studies. He was the owner by purchase of £60,000 worth of shares in the Bromboro Port Estate Company, and he proposed to transfer these to the University. Those shares, which represented one-half of the company, would in future years be a source of very great income to the University. In the meantime the shares were not paying a dividend, so that he had arranged that for ten years he would guarantee to pay 3 per cent. on the £60,000, which would make £1,800 a year for ten years. He had arranged, with the consent of the University, that of this £1,800 a year £800 should go to the School of Civic Design, £800 to the School of Tropical Medicine, and £200 to the School of Russian Studies.

#### Memorial to Mr. Bodley.

The Committee of the memorial to the late Mr. G. F. Bodley, R.A., for which up to the present donations have been received or promised amounting to about £350, have decided to proceed at once with the personal part of the memorial—namely, the erection of the mural tablet and bust—leaving the reredos, which was designed by Mr. Bodley, to be carried out as soon as sufficient funds have been raised. Meanwhile donations will be acknowledged by the Treasurer, the Rev. H. B. Coward, Church of the Holy Trinity, Prince Consort Road, Kensington Gore.

#### The A. A. Play.

The A. A. Play 1910, "Arctia: a Legend of the North," written by Gervase Bailey, the music by Leonard Butler, is to be performed at the Royal Court Theatre, Sloane Square, on the 18th and 19th April. The usual Students' night has been abandoned, and both nights will be Ladies' nights. The Committee state that they have decided to utilise the gallery, as they feel that architects may like to have the opportunity of sending their junior staff to see the play.

#### Obituary.

HENRY JARVIS, *Associate 1866, Fellow 1878*, of Brighton, formerly of 29 Trinity Square, Borough, died at Rome on the 4th March. Mr. Jarvis was educated in the Engineering Department of King's College, and served five years' pupilage with his father, the late Henry Jarvis, architect, and District Surveyor of St. Giles's, Camberwell. In 1867 he was granted a Certificate



of Competency to act as District Surveyor under the Building Acts, and the same year was taken into partnership with his father. Works carried out by the firm included the churches of St. Stephen, Walworth; All Souls, Grosvenor Park, Newington; St. Augustine, South Bermondsey; St. Paul, Holloway; St. Mark, Walworth. They were the architects of the improvements in Winchester and Cathedral Streets, together with the covered stands, the flower market, &c., of the Borough Market, 1897; and of extensive additions and alterations at the Constance Road, Camberwell, Workhouse for St. Giles's Guardians. Mr. Jarvis prepared the plans and designs for the coroner's court and mortuary, St. Mary's, Newington, S.E.

GEORGE THOMAS, of Queen's Chambers, Cardiff, whose death is announced at the age of sixty-one, was elected Fellow in 1901 under the proviso to By-law 9, being at that time President of the Cardiff, South Wales, and Monmouthshire Society. Mr. Thomas started practice about the year 1873, and was for some years in partnership with Mr. Edwin Seward, of Cardiff. Among the principal works of the firm were the Cardiff Infirmary, the Exchange Buildings, Mount Square, Cardiff, the Cardiff Town Hall Extensions, Higher Grade Schools, the Cardiff Workhouse, &c. Later, in independent practice, he carried out the Intermediate Schools and the Masonic Temple at Cardiff, Board Schools at Barry, and hotels at Barry and Aberavon.

SIR THOMAS DREW, LL.D. Dublin, President of the Royal Hibernian Academy, had been a Fellow of the Institute since 1889, and as President of the Royal Institute of Architects of Ireland had represented that body from 1892 to 1901 on the R.I.B.A. Council. He was President of the Society of Antiquaries (Ireland) from 1895 to 1897, and had recently been appointed to the Chair of Architecture at the National University of Ireland. A biographical notice will appear in an early issue.

## COMPETITIONS.

### Acton School.—Walsall (Bloxwich) School.

Members of the Royal Institute are advised that the Competitions Committee are considering the conditions of both these Competitions with a view to their amendment.

### Royal Colleges of Physicians and Surgeons.

The result of the competition for the building of a new examination hall to be erected on the site of the four houses, Nos. 8, 9, 10, and 11 Queen Square, Bloomsbury, for which seven architects were invited to compete, was made known on Wednesday at a joint meeting of the Royal Colleges of Physicians and Surgeons, when Mr. T. E. Collett

—who was appointed assessor—awarded the first premium, viz. the appointment as architect for the new examination hall, to Mr. A. N. Prentice [F.]. The three other premiums, £100, £75, and £50, were respectively awarded to Mr. Henry T. Hare [F.], Mr. E. Stanley Hall, and Mr. John W. Simpson [F.].

### Warrington Elementary Schools.

It will be remembered that the conditions of the Warrington Elementary Schools Competition were so objectionable as to call for the intervention of the Institute Council and their ultimate recommendation to members to take no part in it [JOURNAL 6th November]. It appears that the Warrington Master Builders' Association, sympathising with the architects, resolved to support them, and the following letter from the Association addressed to the Town Clerk, Warrington, has just been made public:—

20th January 1910.

DEAR SIR,—It has been brought to the notice of this Association that your Council have invited competitive plans from architects for the above schools, under conditions which are entirely new and detrimental to all those entering the competition, and which conditions have already been condemned by the Royal Institute of British Architects.

My Association is satisfied that the conditions are of a very unfair and arbitrary nature, and under the circumstances request me to inform you that the members of this Association will be recommended not to tender for the work unless the unfair conditions are removed.—Yours faithfully,

BERTRAM B. MOSS, *Secretary.*

### International Competition for Monument at Berne.

In the JOURNAL for 5th February some particulars were given of the international competition which is being promoted by the Swiss Federal Council for the erection of a monument at Berne to commemorate the foundation of the International Telegraph Union. The monument is to be erected on the Place Helvetia midway between the History Museum and the Kirchenfeld Bridge, and article 3 of the conditions requires that the monument must be in harmony with the site and its surroundings. Since the conditions were issued a scheme has been put forward for the erection of art galleries on the Place Helvetia on each side of the approach to the bridge, and in view of the requirement in article 3 the promoters think it well to call the attention of competitors to the new aspect the Place Helvetia would present should the proposed galleries be erected on the hitherto open site. The galleries, it is stated, would be simple but artistic in character, and not exceed a height of about twenty-six feet. A revised plan has been issued showing the sites proposed for the galleries, and copies may be seen in the Institute Library. In a memorandum which accompanies the revised plan the promoters think it advisable to point out that the erection of the galleries is not yet absolutely decided upon, and that competitors in making their designs should

take into account the two eventualities, the erection and the non-erection of these buildings on the Place Helvetia. The British representative on the jury of assessors is Sir George Frampton, R.A. [*H.A.*].

### ALLIED SOCIETIES.

**Transvaal Institute of Architects.**—The *South African Commerce and Manufacturers' Record* for February reports the proceedings at the recent annual general meeting of the Transvaal Institute of Architects. The building boom, it is stated, has stirred up the profession to a sense of its responsibilities, and this was probably the largest gathering of the kind that has ever taken place in South Africa. The President, Mr. Walter Reid [*F.*], summed up the objects and aims of the Institute as follows:—1. To complete the negotiations recently started for the formation of a South African association or amalgamated body of architects, on lines similar to those of the Institute. 2. To promote an educational programme that will allow young architects to be trained within the country; and, as part of the programme, to arrange for the collection of models and plaster casts of details and examples of work on similar lines to the Architectural Association Schools, Westminster. The work to be carried on in conjunction with existing universities. 3. To make representations in the proper quarters with a view to regulating the amount of architectural work to be done by salaried public officials, endeavouring to secure to private practitioners a greater share of Government and municipal patronage. Public departments should exist more for the maintenance and upkeep of public buildings than for their designing and construction. 4. To prepare and publish a quarterly journal, also an annual calendar, so that the Institute may exchange literature with and make themselves known to similar institutions in other parts of the world. 5. To grapple with the matter of competitions and clear the air of the many misconceptions surrounding the adoption of the principle. 6. To evolve principles and prepare measures for presentation to the forthcoming Union Parliament, in the interests of the country, the profession, and the general public.

**Edinburgh Architectural Association.**—The Association has just published Vol. V. of its *Transactions* [8vo. Edin. 1910], the work comprising a selection of the lectures delivered before the Association in the sessions 1905 to 1907, together with the President's Addresses, and a record of visits made during the same period. The lectures include: "Moorish Architecture in Spain," by John Keppie [*F.*]; "An Old Scottish Town," by James A. Morris [*F.*]; "Ferro-Concrete Construction," by T. J. Gueritte, B.Sc.; "What H.M. Office of Works is doing for Historical Buildings in Scotland," by W. T. Oldrieve, F.S.A. Scot. [*F.*]; "The Aesthetic Duty of a Corporation towards a City," by Bailie W. Fraser Dobie; "Scotch Gardens and Garden Architecture," by R. S. Lorimer, A.R.S.A. [*F.*]; "Edinburgh Castle," by Hippolyte J. Blanc, R.S.A. [*F.*]; "Steel Building Construction," by J. R. Sharman, A.M.Inst.C.E.; "Pinkie House," by Thomas Rose, F.S.A. Scot.; "The Sanitary Consideration of Building," by James L. Lawrence; "The Sculptor and the Garden," by Walter Gilbert (Bromsgrove Guild); "Town Plan-

ning," by Barry Parker; "Historical Notes on the Destruction of Scottish Ecclesiastical Buildings in the 14th century," by D. Hay Fleming, LL.D.; "Small Sewage Installation," by Gilbert J. Fowler, D.Sc.; "Dalkeith," by Thomas Ross, F.S.A. Scot.; and various communications on the Restoration of the Chapel Royal, Holyrood.

**Royal Architectural Institute of Canada.**—Designs are invited from Canadian architects and draughtsmen who are British subjects for a Tower to commemorate the Federation of the various Provinces whereby the Dominion of Canada came into existence in 1867. The Tower is to be erected at Halifax, the cost not to exceed 22,000 dollars. The competition is to be conducted by the Royal Architectural Institute as follows: Each Provincial Association of Architects will invite its members to submit competitive designs, and will select the three best from those submitted and forward them to the Royal Architectural Institute. The designs so selected will be submitted to a Board of Assessors composed of the President and two members of the Council of Provincial Associations, who will select three plans to go forward to the final competition. The final selection will be made by the President of the Royal Architectural Institute, and the Professors of Architecture of the McGill University, Montreal, and the University of Toronto. To the authors of the designs placed first, second, and third, medals of gold, silver, and bronze respectively will be awarded by the Royal Architectural Institute. The author of the design placed first will be asked to prepare working drawings and specifications with sufficient details to carry out the work; it is felt, the conditions state, that the patriotism of Canadian architects can be counted upon in this respect, the elimination of profit being in the nature of a contribution.

### MINUTES. X.

At the Tenth General Meeting (Ordinary) of the Session 1909-10, held Monday, 14th March 1910—Present, Mr. Ernest George, A.R.A., *President*, in the Chair; 27 Fellows (including 8 members of the Council), 40 Associates (including 1 member of the Council), 1 Hon. Associate, and several visitors—the Minutes of the Meetings held Monday, 28th February 1910 [*ante*, p. 392] were taken as read and signed as correct.

The Hon. Secretary announced the decease of George Thomas and Henry Jarvis, *Fellows*.

The Hon. Secretary having further announced the decease of Sir Thomas Drew, P.R.H.A., *Fellow*, Past President of the Royal Institute of the Architects of Ireland and sometime Member of the R.I.B.A. Council, the regrets of the Institute were ordered to be entered on the Minutes, and a vote of sympathy and condolence was passed to the relatives of the late member.

The following members attending for the first time since their election were formally admitted by the President:—viz. William Roland Howell, *Fellow*; Wilfred James Brough, William D'Arcy Cathcart, Edward Ernest Blunt Claypole, William Goodchild, Charles Ernest Hanscomb, Francis Osler, Francis Gordon Troup, *Associates*.

A Paper by Mr. A. A. Hudson [*H.A.*], Barrister-at-law, on THE BUSINESS SIDE OF ARCHITECTURE, having been read by the author and discussed, a vote of thanks was passed to him by acclamation.

The proceedings closed, and the meeting separated at 10 p.m.

